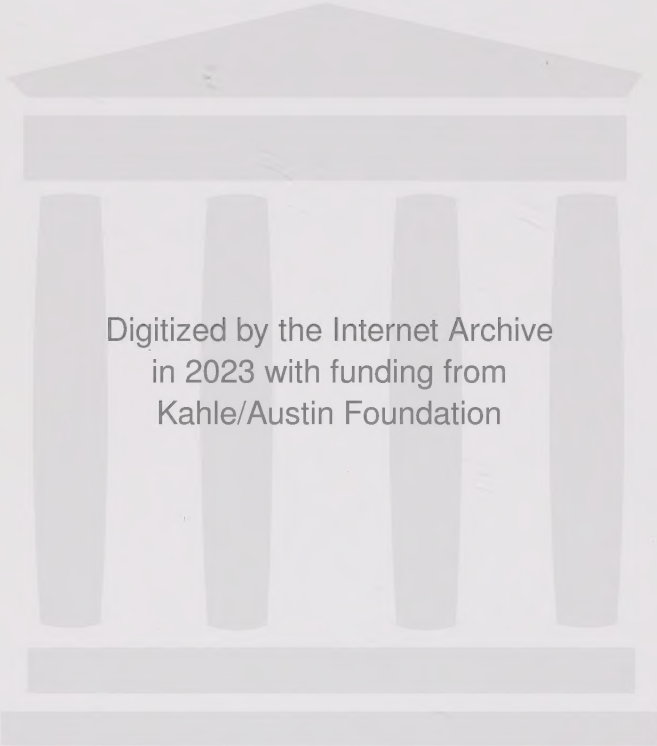




WORSHIP and the ARTS

Robert E. Wunderlich





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*A Study of the Life
of the Church Expressed
in Worship and the Arts*

WORSHIP AND THE ARTS

By Robert E. Wunderlich

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CONCORDIA
LEADERSHIP
TRAINING SERIES

Concordia Publishing House
St. Louis, Missouri

Concordia Publishing House, St. Louis, Missouri
Concordia Publishing House Ltd., London, E. C. 1
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Manufactured in the United States of America

*To the Christians at Memorial Lutheran Church
in Ames, Iowa, with whom I have shared the life of
the church in all its diversity and depth.*

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In addition to the reading lists at the end of each chapter, the following lists of supplementary materials are provided:

A Short Glossary of Terms Used in Church Architecture
Sources for Exhibits of Christian Art in the Local Parish
Sources for Prints of Masterpieces of Christian Art
A Basic List of Music Collections for Lutheran Choirs
A Basic List of Music for Lutheran Organists
Outstanding Plays on Biblical or Christian Themes
The Church Year—a Diagram

When meeting another person for the first time, we appreciate having an introduction. Similarly, when picking up a book the reader wants to have it introduced so that he may have some idea of what he will find as he moves deeper into its pages. Allow me, then, to introduce this small book to you:

It is not intended primarily as a book on art or music appreciation, though the reader will find much that will deepen his appreciation for the arts.

It is not intended primarily as a book on art or music history, though the reader will find much that will increase his understanding of the great artistic heritage that has come down to us.

It is not intended primarily as a handbook on liturgical history and practice, though the reader will find much to explain what the Christian church does in its public worship, and why.

It is a book that explores the substance and meaning of the life of the church as that life is expressed in Christian worship and the arts.

It is a book intended to help people of the church to live the life of the church in their own lives through Christian worship and the arts.

Since this is not a book primarily for readers with a technical interest in the subject, footnotes have been

omitted almost entirely. Scriptural references are quoted from the Revised Standard Version unless otherwise noted. References to hymns or liturgical materials (indicated by LH) are drawn from *The Lutheran Hymnal* published by Concordia Publishing House, 1941.

Much unacknowledged help in preparing this book has come from the works listed at the end of each chapter. These lists of suggested further reading were purposely kept very short. What has been included are works which, in the author's knowledge and experience, will be most helpful to the reader seeking to pursue an interest in that field. The same is true of the other lists given at the end of some chapters.

In a book of limited size, it is obviously impossible to attempt a complete exploration of each area that is treated. The author simply has attempted to stimulate insight and interest through a few carefully chosen examples and to encourage the reader to follow up this insight with other experiences in the same field. This course of study will not be complete unless additional examples are chosen and investigated on the basis of the principles presented in this book.

Acknowledgment must be given in gratitude to the following people who have helped in the production of this book:

To Prof. Richard Caemmerer, Jr., Prof. E. B. Koenker, Prof. Van C. Kussrow, Jr., Sewell Mathre, and Ernest Schwidder for help in compiling the reading lists; to the Rev. W. J. Fields, Prof. Hugo Gehrke, the Rev. Paul H. D. Lang, Prof. Walter E. Mueller, and Donald Schultz for reading and criticizing sections of the manuscript; to my wife Joan for many hours of routine proofreading and cross-checking; and to the Leadership Training Committee of the Board of Parish Education of The Lutheran Church—Missouri Synod and its executive staff for patience in waiting for the manuscript and thoroughness in editing it. Beyond this, any author who is honest with himself knows

that he is indebted in many ways to many other people.

Finally, if this book will enrich the lives of some fellow Christians and will in particular help the teachers of the church to lead others into an appreciation of the church's artistic expression, the prayers of the author will have been answered.

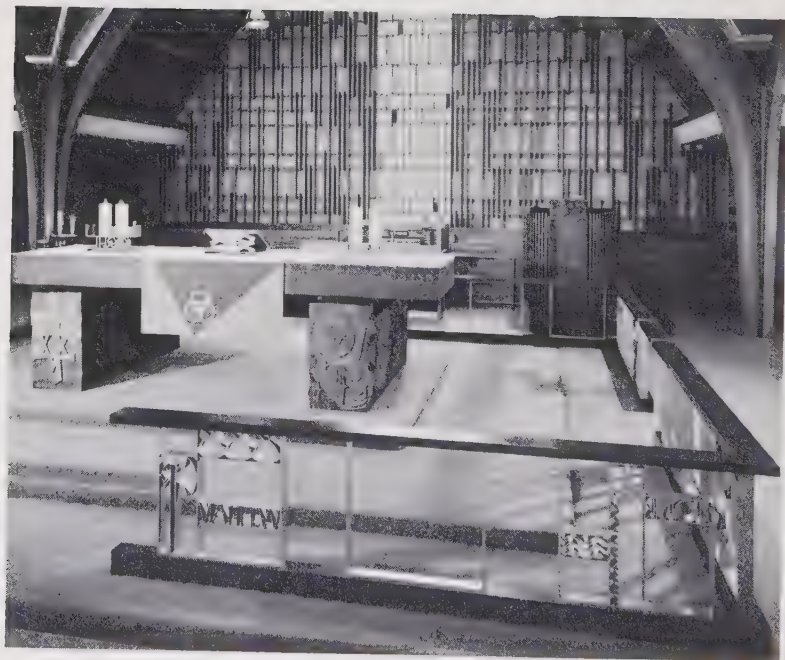
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ALBUM OF PHOTOGRAPHS

Fig. 1



Fig. 2



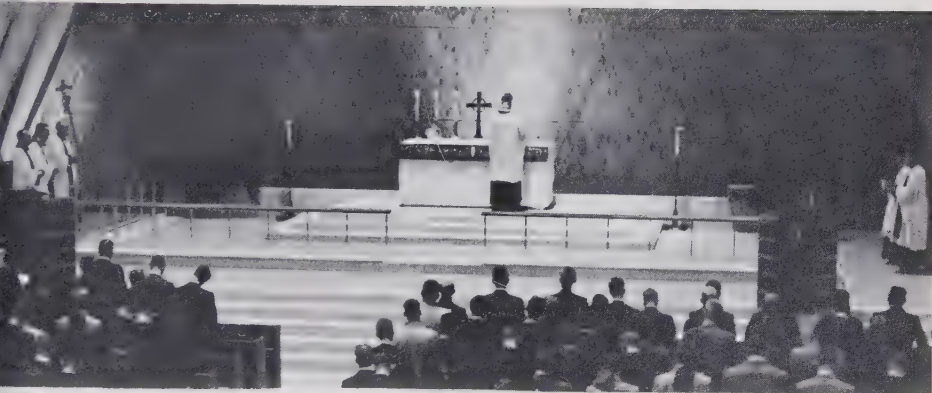


Fig. 3

Fig. 4



Fig. 5





Fig. 6

Fig. 7



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“Where is God? All my life I’ve thought of myself as believing in God, but as I grow older, He seems more remote, less involved in my life. Where is God?”

Many adult Christians in this growing secular world are asking themselves this question. These Christians may have acquired a fair amount of Biblical knowledge about God, but somehow this knowledge is failing to change attitudes, shape choices, and influence actions to any significant extent. A thoughtful examination of the life of the Christian church today and its influence on the culture of our time will bear this out. Something seems to be lacking in the lives of too many Christian people, something significant, something life-giving. This is a matter of real concern for every thinking Christian. The essential life of the church is involved in this problem.

What Is Christian Faith?

The church—the fellowship of the redeemed—has as one of its God-given functions the task of nurturing Christian faith among its members. This faith was created in our hearts by God the Holy Spirit through the Sacrament of Holy Baptism and the Word of the Gospel. It is a living faith, for it consists in a living relationship. It is a personal faith, because it involves a personal relation with a person.

When I have the Christian faith, I do not merely believe something *about* God. When I have faith, I believe *in* God—that is, I become involved with Him personally and assume a definite subjective relationship with Him. I trust Him. I am committed to Him. When God created faith in my heart, He made me His own child and an heir of His kingdom. Faith ties me to God in a real and personal relationship. Christian faith, then, is *relationship*; more than that, it is *commitment* within that relationship, as St. Paul says: “I know *whom* I have believed, and I am *sure . . .*” (2 Tim. 1:12). By this faith I live as a child of God, and by this faith God’s family—the Christian church—also lives.

But Christian faith once created must be sustained. Nurture for Christian life and stimulus for Christian growth are provided through two basic and complementary elements of the church’s life—*Word and worship*. These are basic because without them faith cannot continue to exist. They are complementary because each is vital to the meaning of the other. Both are essential (i.e. “of the essence”) to the life and mission of the church.

Word—The “What” of Faith

The substance of Christian faith is the Word of the Gospel. The *alpha* and *omega* of the Gospel is the incarnate Word Jesus Christ, full of grace and truth. The revelation of God’s love in Christ and His way of life and salvation is in the Holy Scriptures, both the Old and the New Testament, and embraces both the Law and the Gospel in the narrow sense.

Ever since its beginning the church has found itself asking questions as it sought to come to grips with the meaning of this revelation. Asking these questions and formulating their answers is the task of theology, a task in which every Christian must engage, whether parent or child, teacher or pupil, worshiper in the pulpit or worshiper in the pew, for only in studying and thinking about the Word

of faith and the questions of theology can personal faith be genuine and enlightened. The function of theology might be summarized as follows:

1. To determine the object and the content of faith. (*Who* is God, and *what* has He done—and what is He *doing*—for our salvation?)
2. To see clearly the source and meaning and the ultimate goal of human existence. (Who am I? What is the purpose of my life?)
3. To apply God's revelation to our own time and situation. (What does this revelation mean for me as a 20th-century American Christian who is also a member of a family, pursuing a secular vocation, etc.?)

The study of the Word and its implications and applications is necessary to Christian faith and life and basic to worship “in truth.” Without continuing study “faith” becomes merely a vague or sentimental feeling about God or about religion—what Martin E. Marty in *The New Shape of American Religion* has aptly called “religion-in-general”—or it becomes worship of a false god. Our understanding of theological truth has a profound effect upon our worship, as we shall see.

Worship—The “So What?” of Faith

Through faith we enter into and continue in relationship with God, and by theology we define that relationship and understand it. But none of us have come to the fullness of life in that relationship. When I was a child living in my father's house, I was in a real living relationship with my father; I trusted him; I knew myself to be dependent on him. But had my life with him involved no more than this, I would have missed out on much of the blessing that was intended for me as a child of my father. This deeper blessing I received as I came to him for help in my needs; as I freely expressed to him my love and devotion and loyalty; as

I responded to his wishes with obedience and to his many gifts with gratitude.

This deeper personal relationship in faith is *response*. If it is to have effect on our lives, the experience must bring us to a conscious giving of ourselves to God. When this occurs, we become aware of God not only as "Someone Up There," but as a divine Father loving us, concerned for us, working in us, whose very being and life we now share.

When we become aware that we are sharing the life of God, then we have conscious communion with Him and with one another, and that is what communion means. Now we begin to see the dimensions of worship: Christian worship in its most fundamental and broadest sense is the entire action of personal response leading to personal communion with a personal God through a personal Redeemer.

Worship is not outward action only, for it must begin as an action of the heart. It is in such response that we know ourselves to be true children of God. Worship is living in the consciousness of the relationship with God described by faith; it is the awareness of God from the standpoint of faith. In this basic sense worship is not a single act or even a series of acts, but a continuous motion of the heart. It is interesting to note that the English word "worship" comes from the Anglo-Saxon word "worth-ship." Our worship of God is the value or "worth" that God has for us. It is revealed in the attitudes we have and the decisions we make every day.

Without this *experience* of the relationship of faith our "faith" can become a set of academic propositions about a God "up there," something like a set of theorems in geometry. The very terms which the theologian uses to define faith depend for their meaning upon the personal involvement of the person using them (or the person reading them). When we ask what a certain term in physics means, for example, we can give a more or less exact definition, using other words or a formula, and this definition will carry much the same meaning to anyone who understands

the language. But theological terms such as sin, grace, or salvation carry widely different meanings to different people, and nothing at all to many.

Only the person who has worshiped God within the context of Christian faith can finally know what these Biblical terms mean in human life. "The unspiritual man does not receive the gifts of the Spirit of God, for they are folly to him, and he is not able to understand them because they are spiritually discerned" (1 Cor. 2:14). As the Lutheran theologian Paul Holmer of Yale University has expressed it: "Theology has no meaning outside of the church," that is, apart from the life of worship.

The importance of worship in the life of the church can be more clearly seen when we ask ourselves: What will the church be doing when it reaches its ultimate destiny? It will not be educating or evangelizing or pursuing any of the more familiar activities which occupy so much of the church's attention now. Essential as these are to the life of the Church Militant, they will no longer serve any purpose in the life of the Church Triumphant. *But worship will!* When we "know even as we are known," when we see God "face to face," then our faith will be consummated in full communion, in undiluted commitment, in praise and adoration unlimited by time, space, imperfection, or ambiguity. The worship in which the church lives in this world is the foretaste of the worship in which she shall live in the world to come.

Worship, then, is very important for the life of the Christian church. In the next section we shall examine its meaning for our lives in more detail.

Worship—A Way of Life

We have indicated that worship is not merely something we do on Sunday morning. It is a way of living, a way of looking at life and of acting in life. It is our offering of self to God who has offered Himself for us. This way of life is indicated in Paul's Letter to the Romans:

“O the depth of the riches and wisdom and knowledge of God! How unsearchable are His judgements and how inscrutable His ways! ‘For who has known the mind of the Lord, or who has been His counselor?’ ‘Or who has given a gift to Him that He might be repaid?’ For from Him and through Him and to Him are all things. To Him be glory forever. Amen.

“I appeal to you therefore, brethren, by the mercies of God, to present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship. Do not be conformed to this world but be transformed by the renewal of your mind.” (Rom. 11:33–12:2)

True Worship Is Personal Response

First we must note that true worship starts with God and not with man. Like Paul, we worship God because of who He is and what He has done. But we cannot worship Him at all until He first comes to us and creates faith in us. It is the “mercies of God” active in our lives which makes it possible for us to respond by presenting ourselves as a living sacrifice to God. The word “response” implies just this: that something or Someone outside ourselves has acted upon us to cause us to respond. Our worship of God is made possible by His prior action for and in us.

However, “response” also implies that we *re-act* to God’s action. There must be some indication that we have received God’s action, that it has become meaningful in our lives. Paul’s appeal is that, in response to the mercies of God, we “present” our bodies (notice the active form of the verb).

Finally, our worship is *our* response, it is our way of saying “Yes!” to God’s action with our entire life and being. This is our own personal “spiritual worship.” Even though many of the outward forms in public worship, for example, were handed down to us by other Christians, yet we must fill them with meaning from our own lives so that the worship of the church becomes also *our* worship.

True Worship Is Christian

Since worship is our response to God's action for and in us, true worship depends upon a recognizing and acknowledging of this action of God. The central proclamation of the Holy Scriptures and the Christian church is that God has acted uniquely in human life through the person of His Son, Jesus Christ. Our response must accurately reflect God's action: it must be true to God's action.

What do the members of the Christian church do when they gather on a Sunday morning? We come to God in the name of Christ, receive from Him the blessings promised us in Christ, and go forth into our daily lives determined to "be Christ" to our fellowmen by His power. We are the *Christ-ian* church, and our proclamation in Word and sacrament is centered around Him who said: "I am the Way and the Truth and the Life; no one comes to the Father but by Me." (John 14:6)

This is not to say that there is no worship that is not *Christian* worship. Man has always been a worshiper, and even when he worships in ignorance of the salvation Christ gives, still he may respond to some sense of God's claim upon Him. The person who does not know *God in Christ* will often find some way to express his wonder at the Infinite, or his fear of God in the face of a catastrophe. The tragedy is that he misses the joy of knowing God as Father and Redeemer, and the transforming experience of His loving presence in the center of life, for this is made known to man only in Christ. Indeed, the tragedy is even greater, for he is a person having no hope and without God in the world.

The definition suggested above—*worship as response to God's action in Christ*—should be kept in mind as we go on to examine some further aspects of the life of worship.

Worship Is Adoration

There is much about God that calls forth from me the

response of worship. There is His greatness, His almightiness, His infinite wisdom, as evidenced in all creation. “The heavens are telling the glory of God, and the firmament proclaims His handiwork” (Ps. 19:1). When I come face to face with God’s greatness, when I recognize not only that He is the “Maker of heaven and earth,” but as Luther correctly points out, that “God has created *me*” — when I recognize this, then I am ready to acknowledge my complete dependence on *this* great God. Consciousness of the relationship of creature to Creator is an important motivating force in worship. This force is greatly strengthened when I further realize that God is not only the great God who has created me; He is also a gracious and merciful God who has redeemed me. Not only do I belong to Him because He gave me my being, but more compellingly because He has redeemed and made me a member of His family.

The greatness of the power and mercy of God is simply overwhelming. Through Christ I have been granted a vision of God which is very real and ever-present. In Him I have seen the true God and I “can’t get over it.” This sense of wonder and joy and adoration can carry over into all I think and say and do. It affects my feelings about myself, since — wonder of wonders! — God has forgiven me and accepted me in Christ. Now I can forgive myself, accept myself, live with myself, and get on with my God-given work.

My Christian faith affects my attitude toward other people, for now I see all of them as potential Christ-men and Christ-women, intended by God to live in the same blessed relationship that I have with Him. It also affects my outlook on the entire physical universe and thus affects the way I use that universe. One of the reasons we modern men have trouble worshiping is that we have lost too much of our sense of wonder. A recovery of that sense would help to impel us all to adoration of the God who is the Fount and Source of this life.

Worship Must Be Expressed

True worship begins in the heart, but it seeks expression in life, and this expression requires my whole being. “I appeal to you . . . to present your bodies as a living sacrifice . . . which is your spiritual worship.” My worship will be expressed in what I do in my life: in the way I use God’s world and in the way I act toward my fellowmen. Even my reasons for acting as I do are an expression of my attitude toward God. “So, whether you eat or drink, or whatever you do, do all to the glory of God” (1 Cor. 10:31). Without this *spirit* of worship all *forms* of worship become sheer mockery and highly offensive to God, as we are reminded by Amos, Isaiah, Micah, and by our Lord Himself.

My worship seeks expression also in the life of the Christian community. When our Lord taught His disciples to pray, He taught them (and us) to say “*Our Father*” . . . “give *us*” . . . “forgive *us*.” We cannot live the life of worship indicated by this prayer without sharing that life with our fellow Christians. We see this corporate expression of Christian worship very clearly in the Sacrament of the Altar. The words of Christ—“take, eat” . . . “drink it, all of you”—are plural words directed toward all the disciples assembled. As we receive together the blessings of God given in the church through His Word and sacrament, we also express together our response to God’s action, which has called the church into being. Like the first-century church described in Acts 2:42-46, my worship of God in Christ will lead me into active fellowship with other Christian worshipers so that our oneness in Christ becomes open and visible.

Christian Worship Is Inherently Corporate

It has been well said, “There is no such thing as an isolated Christian.” Christians may indeed be isolated from one another by time and space, but never in spiritual reality, for they are always members of one body, His

body, the one holy Christian church. The same action of God that called me into the faith relationship with Himself also called me into intimate fellowship with all other Christians. The vertical dimension of Christian faith cannot be separated from its horizontal dimension; the one necessarily accompanies the other. I cannot become a child of God without in the same action becoming a brother or sister to all other children of the heavenly Father.

This horizontal dimension of Christian faith is made clear in the Biblical figures used to describe the church. We are, as Paul says, “the body of Christ and individually members of it” (1 Cor. 12:27). Paul goes to some length in this chapter to show that while each member of the body is unique, all the members are united by the life that permeates the entire body, moving under the direction of a common Head, working toward a common purpose. The same truth is implied in Christ’s parables of the Vine and the Branches (John 15) and the Good Shepherd (John 10). We who belong to Christ belong also to each other. We are part of one another, in Christ, dependent on one another, related to one another by divine life and love and common sonship.

It is clear throughout the Old and the New Testament that God calls His people to life in a community of the Spirit. The proclamation and teaching of God’s Word creates the people of God, the holy Christian church, the communion of saints. We are members of the body of Christ as soon as and as long as we are Christians. Whenever we worship as Christians, whether in a crowded church or in the seclusion of our own room, we always worship as members of this body, God’s holy family.

What are the practical implications of this corporate nature of Christian worship? First of all, it is a strong imperative to us to pay more attention to our fellow Christians as people, with human needs and desires and failings and frustrations, but also with divine life and divinely given potential. We need their encouragement, their admonition, their sense of unity in our worship, and they need us.

Furthermore, we need each other not only in the assembled worship of the church but also in the individual worship of daily living as well.

Secondly, the corporateness of Christian worship is a source of great comfort and strength to us. Churchmen who suffered long periods of isolated confinement for their faith have reported later that they were greatly sustained during this trial by the awareness that Christians were still worshiping God the world over, still praying and praising and giving thanks together. In spite of their physical isolation they knew that their own prayers were not isolated prayers. They were a part of the total worshiping action of the church, and this common bond of the Spirit gave them strength to bear the long isolation. It gives us strength too when we are somehow prevented from attending public worship, to know that the worship of the church goes on, and that our personal response is a part of that worship, wherever we may be.

Finally, an awareness of the corporate nature of Christian worship is an incentive to us to *be* the church in our daily living. Our worship with the church assembled must be carried over into our lives when we are the church dispersed. The mission of the church is *our* mission. We will accomplish that mission more readily when we realize that our structured worship around Word and sacrament, in the building we call the church, is a part of the same action as our unstructured worship in the home, office, shop, or school. Public worship nurtures and supports private worship. We shall explore this idea further in chapter 8.

"Where Is God?"

The Christian for whom God seems remote from human life must learn anew how to worship this God through the Christ who shared human life with man and restored its meaning. The person for whom God seems to be nothing more than a humanitarian impulse must learn how to worship this God through the Christ whose presence at the

Creation opened human history (John 1) and whose presence at the Final Judgment will close it (Matthew 25). We worship the God who is both "afar off" and "close at hand," with us everywhere and *in* us. In our worship we adore Him who transcends our human understanding and "fills all things" and who also comes to us to make His abode within us and thereby becomes our Joy and Power and Peace.

This is the spirit of worship that characterized the first generation of the Christian church, Acts 9:31: ". . . and walking in the fear of the Lord [*the life of adoration, reverence for God*] and in the comfort of the Holy Spirit [*the life of communion with God*] the church was multiplied." It is this same spirit of worship which must characterize the church today as it seeks to share the light and life of God with a world living in darkness and death.

FOR FURTHER READING

Koenker, Ernest B. *Worship in Word and Sacrament*. St. Louis: Concordia Publishing House, 1959.

Reed, Luther D. *Worship*. Philadelphia: Muhlenberg Publishing House, 1951.

Seboldt, Roland, ed. *The Child in Christian Worship*. River Forest, Ill.: Lutheran Education Association, 1954.

QUESTIONS FOR REVIEW

1. Stated in one sentence, what is the function of theology? How would you define the threefold function of theology in your own words?
2. Why is the study of the Word of God necessary both for our faith and for our Christian life?
3. What is the "response of faith"? How is the Christian's response related to his worship?

4. In what respect must worship be personal response?
5. What is the weakness of all worship that is not Christian?
6. How does the knowledge of God as Creator and Redeemer affect a believer's attitude toward God?
7. How does a living faith influence a believer's attitude toward others?
8. How does the unity or oneness of believers in Christ lead to fellowship with one another?

In this world man is always in tension. He knows himself as a physical being in a world of physical objects. He can use these objects as tools or materials, but always at the back of his consciousness is the awareness that there is something more than the material aspect of nature. Behind the reality which a man can weigh and measure there is another kind of reality, and man intuitively knows this. He senses that a thing not only *is*, but also *stands for* something.

The tension in this situation arises when we try to do justice equally to the spiritual “unseen” of life as well as to the physical “seen.” We are always uncomfortable in tension, and so we are constantly tempted to reduce the tension by going all the way with one dimension of reality and ignoring the other. Some people become *materialists* and assume that the awareness at the back of their minds is due to something they ate; that the things of this world are physical and nothing more. Others concentrate so completely on the spiritual side of reality that they disparage the physical by denying the reality of the physical (*idealists*). They become “superspiritual,” to use Luther’s phrase. Some Christians have gone on to claim that in order to be truly Christian, we must cut ourselves off from the use and enjoyment of the physical world as far as possible—that we must become purely spiritual in our worship if we would truly worship.

Both of these are extreme positions in the tension between the physical and the spiritual sides of reality, and both can be a temptation for the Christian. Both extremes are in effect a denial of the God who revealed Himself through Creation and through Incarnation. The tension cannot be truly resolved in either of these ways.

What then is the Christian view of human life in this world? To answer the question we must take another look at these two fundamental self-revealing acts of God—*Creation* and *Incarnation*.

The Significance of God's Act of Creation

"In the beginning God created the heavens and the earth. . . . And God saw everything that he had made, and behold, it was very good" (Gen. 1:1, 31). Genesis tells us that the universe came into being as a direct result of God's will. It is His—all of it—physical and spiritual, animate and inanimate, animal, vegetable, and mineral. And He proclaimed it "very good." This applies also to man and all that man was and is destined to be.

One of the capacities that makes man *man*, different from all other living beings, is his ability to involve himself in a creative way with the physical world around him. He can bring into being new forms, new relationships, and new meanings out of the potential which the Creator has built into the fabric of the universe. In a sense he thereby carries on the creative work of God and fulfills one of God's purposes for him. This ability, this possibility of artistic awareness and creativity, is part of what God built into man, and this also God pronounced "good."

When man as scientist or builder, artist or enjoyer of the arts uses the substance of the physical world constructively, he is carrying out his role as a steward of God in the world. When, in addition, he uses these activities as a conscious means of glorifying God and serving his neighbor in love of Christ, then he is truly worshiping. Man's use of the physical things of the world may become an essential part of his worship.

From the Art Department of St. Mary's College, Notre Dame, Indiana, comes a statement which speaks to any Christian creating things in the service of God:

The Art Department aims to teach the student that art is a way of working; that it is a language of special communicative power, one which liberates and exalts the human spirit; that creative appreciation is required to experience art; that to see and make and share beauty is to enjoy essential relationships between God and man; that art should be held in honor as the continuation of the work of the Creator.

God's Action Toward Man

God created man through His word and redeemed and sanctifies man through His Word. The word of God existed outside the physical order of creation but penetrated this order to its core. God is present in the universe He created, and the physical universe is an expression of divine power and meaning. God also acted toward humanity in the Old Testament by creating for Himself a special people as a visible, tangible instrument of His grace, His means of accomplishing His spiritual purposes toward all men. He shaped this people as "a people holy unto God" through historical action and His spoken and written word.

These means by which God reveals Himself to us Luther called the "masks of God."* God dare not approach us in His blinding glory, for we would not be able to bear it. Therefore God uses masks so that He may bring to us the blessings of His love in a way that we can receive them without being destroyed by them.

The Significance of God's Act of Incarnation

It was the fall of man into sin that gave to the physical

* For a more complete discussion of this important concept in Luther's thought see Philip S. Watson, *Let God Be God* (Philadelphia: Muhlenberg Press, 1949), pp. 78 ff.; and Heinrich Bornkamm, *Luther's World of Thought*, tr. Martin Bertram (St. Louis: Concordia Publishing House, 1958), pp. 203 ff.

world its vague and uncertain character and made it necessary for God to wear a mask. But it was God acting through the mask of His incarnation in Jesus Christ who stripped away the uncertainty and allowed man once again *by faith* to see the heart of God. The Incarnation was a mask, for Jesus was truly human in every way, and it is perfectly possible to see in this Jesus nothing more than a human being. But the Incarnation was *God's* mask, for God was moving and acting toward man in Jesus the Christ.

Through the mask of the Incarnation God chose to involve Himself in the world of physical creatures in order to redeem that world, to buy it back to His purpose—“the Word became flesh and dwelt among us” (John 1:14). As redeemed sinners we use God's creation with the full awareness that this is God's mask, and the way in which we use it can be one of the means by which God will reveal Himself to other people, as Paul says: “So whether you eat or drink, or whatever you do, do all to the glory of God.” (1 Cor. 10:31)

By virtue of Creation and of Redemption, we belong totally to God and exist to serve Him. Our whole life is to be a worship of God. No part of our being can be held back from commitment to God. We must worship God in spirit (John 4:24), else our worship is a useless formality. Insofar as our worship is spiritual worship, we also “present our bodies as a living sacrifice” to God (Rom. 12:1). When we truly worship, we worship God with all that we are, soul and body.

The Language of Symbol

It is a fact of human experience that men can sense the existence of spiritual reality in the world but can never come face to face with it. Yet if we are to worship as complete persons, we need a language which allows us to speak in and from both dimensions of life simultaneously. Such a language must do justice to the reality and the power of the physical—its immediacy and its possibility for direct

involvement. But it must also point beyond itself, to open to our sight the hidden reality of the spiritual.

Such a language is symbol. A symbol is a familiar piece of physical reality, taken from the common experience of a group of people, with a two-way stretch. On the one hand, it is solidly entrenched in the world of objects, in the everyday life of people. But it is symbol because it also lives in the world of the spirit by directing our gaze to some definite part of intangible and unseen reality. In a sense a symbol is like a magnifying glass, which has the power to focus light and thus make visible what is not visible without it.

In the broadest sense, all of physical creation is symbol, since it points beyond itself to the God who brought it into being and gave it form and substance. "The heavens declare the glory of God." The created world speaks to the man of faith about God's action for him, God's love and care and protection. He sees the world of nature as one of the masks of God.

History also becomes symbolic to the man of faith. The events that brought the Israelites of the Old Testament out of Egypt into the desert and there forged them into a unique and distinctive nation—these events never lost their symbolic power. As often as the events were recalled at the annual Passover celebration, they served to strengthen in the believing Israelites their attachment to the unseen God who stood behind the events.

Symbol allows us to communicate the hidden realities of life. Abstractions like truth, beauty, or goodness are experienced as real in some way by every human being. In this case the physical word stands for the real but intangible experience which lies behind it. But I do not need to use the word to call forth the experience. I can do it with a painting or a symphony or a poem. Any art is symbolic in this deepest sense when through physical means it points to a reality beyond itself, a reality which no other medium can expose for us in quite the same way.

Human action also can be symbolic. In fact, it is always symbolic. Two people in love do not need to use many words to communicate this reality of love. A kiss, a gesture, a glance, a sigh—these are the language of love. In every case the concrete action is symbolic because it carries a meaning beyond itself; it points to a hidden, spiritual reality.

The Language of Symbol in Religious Communication

The language of symbol is vital in religious communication because it has the power to open to our sight the hidden realities of the spiritual. Without symbolic language we could not think as clearly about spiritual realities, nor could we share our thoughts and feelings with others. When our Lord wanted us to understand more clearly that living relationship with God which we have through Him, He taught us to call God “our Father.” The experience we have had with an earthly father and our concept of the ideal father that is based on this experience illuminates the nature of God and helps us see the relationship we may have with Him. Thus not only the *word* “father” but the man who lives in the “father” relationship with another human being has become a symbol for God who has given us life, who sustains and guides and protects us, and who surrounds us with His love in Christ.

The Danger of Symbolic language

There is an unavoidable danger in all of our language about God. The language of symbol is tension-language—it must maintain its integrity in both the physical and the spiritual dimensions. If the symbol is based on a physical reality which a person has not experienced, then its ability to speak to that person will be sharply curtailed, and much of the spiritual meaning will remain closed to him. For example, natives of the South Pacific had had no experience with sheep; so missionaries found that reference to Christ as “the Lamb of God” was meaningless to them. But these

natives did have the practice of animal sacrifice, for which they used pigs. So when the missionaries spoke of Christ in terms of this animal, the meaning became clear to these people, startling as this appears to us with our cultural background. The symbolic language was based on their experience, and so it could communicate to them the loving action of God.

On the other hand, the physical basis for the symbol may be so active a part of our daily lives that there is danger that we do not see beyond the symbol to the spiritual reality toward which it points. In this case, instead of allowing the symbol to focus our attention on the “beyond,” we allow our attention to become focused on the symbol itself. The symbol becomes “opaque” — we no longer see through it. Has not the most universal of Christian symbols, the cross, become an opaque symbol for many Christians?

The same thing often happens to our language about God. Unless we keep in mind the symbolic function of language, we may confuse our statements *about* spiritual reality with the ultimate reality (God) to which they refer. For example, the truth of what I *say* I think or feel is, in my actual thoughts or feelings. Of course, without statements we have no way of dealing with the truth of God, but the statements must always be seen as *symbol*, the *means* of communication. God remains behind and beyond them, to be adored but not to be manipulated.

The language of symbol is vitally necessary to the communication and expression of the Christian faith. Properly used, it can become a vehicle whereby the church can speak to its own people, and to the world at large, with a degree of universality that would otherwise be impossible. With it we can overcome barriers of language and culture, of age and situation in life, as the continuing power of many Biblical symbols clearly shows.

Symbol and Sign

Up to this point we have used the concept “language

of symbol" in a very general sense in order to see more clearly how it operates between two levels of reality. In order to avoid confusion, however, it will be necessary to distinguish between two terms that are often used interchangeably, but which carry rather different meanings. These are the terms *symbol* and *sign*.

In common practice *sign* and *symbol* are used without distinguishing between them. A sign is a symbol; a symbol is a sign. However, there is an important distinction between them. This distinction will help us speak more accurately and more meaningfully of the different functions of symbolic language.

We are familiar with the function of a sign from everyday life. By the side of the road is a sign that tells me that Chicago is a certain distance away in a given direction. The reality of the sign is not a part of the reality of Chicago; there is no *intrinsic* relationship between the two. The sign fulfills its purpose merely by pointing. The red stop signal, the trade mark on a product, the "x" and "y" of mathematics—all these are signs. So are the triangle or the three interlocked circles when they are used to point to the nature of the triune God.

A symbol does everything a sign does, but it does more. A symbol not only identifies, it identifies *with*. It not only represents, it *resembles*. In its fullest form it participates in the reality toward which it also points. This is true, for example, of the symbol of God the Father. The Christian man who lives as a Christian father to his children is not only making clear to them what God does in their lives (sign), but he is also participating in that very action of God (symbol). He becomes the means by which God moves and acts in the lives of his family, as he provides for their physical needs and shares with them the love of God in Christ. He is a living symbol for God the Father.

In this fullest and deepest sense (and only in this sense) the sacraments instituted by Christ function as symbols. They not only point toward God and His action in our lives, but they also participate in that action, as Luther says:

“In, with, and under the bread Christ gives us His true body.” Bread is one of the basic substances of our lives, and in its symbolic role it makes us aware that God is involved in our life down to the most fundamental levels. Similarly, nothing could be more basic in our daily experience than water, and we would lose much of the meaning of Baptism if water no longer played such a role in our life. Yet in Baptism this water not only *signifies but carries* the spiritual reality of forgiveness of sins, life, and salvation. These are true symbols; they are “masks of God.”

Symbolic Language in the Bible

From what we have learned about symbolic language, it is not surprising that such language is to be found throughout the Scriptures. With much of this language we are familiar and we readily recognize it as symbolic. The “anthropomorphisms” of Scripture, where God is described in very human and physical terms, are good examples. The description of God’s right arm getting Him the victory and Jesus sitting at the right hand of God obviously do not refer to actual *physical* facts. Rather they describe God’s power in human terms and the position of honor and authority occupied by Christ.

A quick look at a few of the Biblical examples of symbol will serve to alert us to the deeper meanings to be found when we allow symbol to speak to us in its proper function.

In the Creation account of Genesis 2 we read that “God formed man of dust from the ground and breathed into his nostrils the breath of life.” God’s action here is deeply symbolic. He is telling us that we are of the earth, earthy, and to the earth we belong. But we have received also another dimension of life, a spiritual dimension, breathed into us by the same Creator who shaped our physical body, so that the very life of God was meant to dwell in us. Man was created “in the image of God”

(Gen. 1:27). Just as a mirror is meant to reflect an accurate image of the subject, so man was made to reflect a true image of God's nature and God's will.

Christians confess that Christ is true man as well as true God. The God-man Jesus was "the express image" of God (Heb. 1:3), and through Him the image of God is restored in us.

Christ is also the "Lamb of God" (John 1:29) who, like the sacrificial lamb of the Exodus Passover, causes God's judgment to pass us by. He is our "High Priest" (Heb. 4:14) and "Advocate" (1 John 2:1) who intercedes for us and for all mankind before the throne of mercy. He is our "Redeemer" (Job 19:25) who has ransomed us from the captivity of sin, death, and the devil. Lamb of God, High Priest, Advocate, Redeemer—all of these are potent symbols by which the Scriptures open to us the meaning of Christ's life, death, and resurrection for us.

What does this action of God in Christ do to our life? When God reaches down and touches us in the person of the Holy Spirit, we are given a radically new kind of life. We are "born again" (John 3:3) into the life of God with all its potential. The "image of God" begins to be restored in us.

But this new relationship with God in Christ also brings us into relationship with God's people, His "holy nation" (1 Peter 2:9), His church. The church is a spiritual reality which becomes manifest in the life of the Christian people. The church is a "bride," dedicated and subject in love to her "Bridegroom" (Rev. 21:2). The church is the "body of Christ" (Eph. 1:22-23), who as her Head gives her life, direction, and unity. The church is "the flock of God" which trusts and follows the Good Shepherd. (John 10:14)

In language and action such as this we have received the great truths of the Christian faith. By means of His "masks," God revealed Himself to us in such a way that we can receive and know and benefit from the Truth. The language of symbol is for us the language of faith and the language of life.

Symbol and Sign in the Arts

All of us have known what it means to be involved in a work of art—a song or symphony, a painting or sculpture, a novel or poem—to such a degree that we were taken out beyond ourselves or deeper into ourselves. We probably could not put this experience into words. But the experience is real and genuine nevertheless, for art has its own unique way of involving us in the hidden realities of life. The very fact that works of art can affect us as they do reveals a great deal about the kind of creatures we are and the kind of world we inhabit. This revelation cannot help but point the man of faith to the God who has created us and who is so intimately involved in all our life in this world. The arts can be an invaluable tool by which to arrive at deeper meanings in the Christian life.

Within this generally symbolic function of art there is also a wide use of sign language appropriate to the various artistic media. The arrangement of lines or colors in a painting or of notes in a musical composition may point toward a specific meaning beyond the materials themselves or the objects portrayed. In the paragraphs that follow we shall look at a few examples of sign language in the arts. We shall learn thereby to recognize and to understand such language wherever we may find it.

Sign Language in Church Architecture

Ever since Christians began erecting buildings specially designed as houses of worship, they have been trying to make the buildings speak to their people. This has been done in different ways. The shape of the building may be a sign, as in the familiar “cruciform” (cross-shaped) church with its chancel and transepts forming the head and arms of the cross. More recent examples are buildings in the shape of fish (an early Christian sign for perfection or eternity). The main portal of many churches (e. g., the Gothic cathedral of Chartres) may deliberately signify

the glory of our entry into the Christian life. The use of height in the interior, often combined with light streaming down from above, points to God's action toward us and our response to Him.

One of the most interesting examples of sign language in architecture is a well-designed stained-glass window. Such a window is lifeless until light comes through it from the outside. It then becomes vibrant with color and design, exerting a powerful effect on the atmosphere inside the church. This light and color is symbolic of the light of God streaming into our lives through faith in Christ.

Sign Language in the Visual Arts

Most of us have seen and appreciated the visual signs used in our churches and have learned to "read" some of them. Some signs are geometric shapes, such as the familiar signs for the Trinity. The cross, when examined in this way, becomes a meaningful sign. Not only does it point to what happened on a cross at that "crucial" moment in history, but its very shape is significant in itself. Its vertical line points to God's action toward us and our response to Him. Its horizontal line points to our involvement with others. It is the shape of a man standing with arms outstretched. On the cross, Christ was God acting in behalf of mankind. But He was also man acting for all men in this action. The cross beautifully signifies human existence as a tension between heaven and earth and between self and others.

Animals, plants, or objects from the world around us may also be used as signs. For example, the sun points to Christ, our "Sun of Righteousness" (Mal. 4:2). The ox in the Christmas stable points forward to our Lord's sacrifice on the cross of Calvary, since the ox is a familiar Old Testament animal of sacrifice. Among plants the white lily, for instance, points to purity; the bursting pomegranate to the bursting tomb of Easter; the grapevine to the living union between Christ and His Disciples and

to the sacrament in which this union is sustained and expressed. Among objects, the sword points to the Word of God or to the apostle Paul; the seashell with three drops of water points to Holy Baptism; the anchor (which includes in itself the sign of the cross) points to the sure hope of the Christian.

Colors are used as signs in most of our churches. The purple of preparation through repentance is followed by the white of rejoicing. The red of fire and blood points to the Holy Spirit active in the church, and the green represents life and growth.

Sign Language in Music

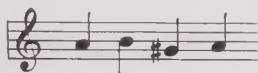
Music has its sign language too. The portraying of a non-musical idea by a particular arrangement of musical tones is an ancient practice. Some of these musical signs are fairly obvious, such as ascending or descending patterns to depict motion up or down. They can be used very subtly. Many of Bach's settings of Christmas hymns contain downward-moving musical lines which signify God's earthward action in the Incarnation. Similarly, many of his Easter chorale settings are built around rising motives in the accompaniment. Handel's well-known oratorio *Messiah* is full of such musical imagery.

During the Baroque Era (see chapter 3) the use of musical sign language was carried to great lengths. There was a sort of vocabulary of musical signs, sometimes called word-painting, that was generally understood by listeners. Composers could count on these for communication. The descending chromatic line, for instance, carried the connotation of grief. It was widely used by many composers. This repeating bass figure is taken from "Crucifixus" (He was crucified) in Bach's *Mass in B Minor*:



More subtle but no less definite is the "musical cross,"

a way of making the sign of the cross melodically. It is formed by a melodic pattern such as this:



Just as in making the sign of the cross with the hand, we establish a line (the first and last notes), then move first to the one side and then to the other. This figure is used as the underlying musical motive in Bach's organ setting of the Easter hymn "Christ Jesus Lay in Death's Strong Bands." A similar figure occurs right at the word "cross" in stanza 5 of his Easter cantata based on the same hymn. The effect is that of another layer of meaning, an intensification of the impact of the text.

FOR FURTHER READING

Ferguson, George. *Signs and Symbols in Christian Art*. New York: Oxford University Press, 1958.

Laliberte', Norman, and Edward N. West. *The History of the Cross*. New York: Macmillan, 1960.

Webber, F. R. *Church Symbolism*, 2d ed. rev. Cleveland: J. H. Janssen, 1938.

QUESTIONS FOR REVIEW

1. What did Luther mean when he spoke of "God's masks"?
2. In what sense can creation with its wonders serve as symbol?
3. In what sense is history symbolic?
4. How could you illustrate the symbolic nature of human actions?
5. In what way can a father be both a sign and a symbol of God to his family?
6. In what sense may we call the two sacraments symbols?
7. How does man's special creation by God distinguish him from all other earthly creatures?
8. Give an example of the sign language of church architecture.

Christian worship has always made use of the arts in their various forms. The artistic impulse is a natural and undeniable part of man, and the truly Christian man has always sought to place this impulse at the service of his Savior.

Throughout its history the arts have filled a functional role in the life of the church. The function they have performed is essentially a dual one—we might describe it as *communication* and *response*. Through the media of the arts the great message of God's salvation is proclaimed with power, its meaning more clearly revealed to us. Through the same media the Christian is led to respond to God's saving acts from the depth of his being.

Art As Communication

A true artist is never content to deal merely with the surface of his subject. He tries to get beneath the surface, to lay bare some underlying and often-overlooked truth. Whether by means of painting, music, poetry, or drama, the Christian artist, like a good preacher, sets out to “expose” the meaning of the Biblical message, to lay bare for us the truth about God and our life. Because the arts are deeply imbedded in their culture, the sensitive artist can reveal the timeliness and cultural relevance of his message in a unique and powerful way.

Art As Response

All great art encompasses still another dimension in human life. It reaches us at the deepest level of our awareness, at a level “too deep for tears,” as one writer has characterized a Beethoven symphony. The Christian artist pours into his work his personal response to God’s Word acting in his life. By doing this he provides us with a vehicle that stimulates and guides our own response to the Word. Through art we can find ourselves more fully involved in the action of God in our own lives.

Communication—A Two-Way Street

A word should be said here about the nature of communication. Too many people have the concept of themselves as completely passive in their experience of art: “Art should do something to me.” But if there is to be communication between the artist and the viewer or listener or reader, this communication by means of a work of art must be a two-way street. The artist has expended a great effort to create the possibility of a dialog in his work of art. We must be willing to meet the artist halfway—to expend thought and effort, to give of ourselves, in order to walk with the artist as he leads us through a new experience. Any work of art which does not require this kind of participation is unable to communicate anything significant.

The arts in the service of the Gospel reach us on the level of our intellect by disclosing the underlying meaning of the Gospel message. They reach us on the level of the emotions by stirring us inwardly and guiding our inner response to the message. Intellect and emotions, some would say “mind and spirit”—both these dimensions of human life are essential in our worship and in our use of art as vehicles of worship. “I will pray with the spirit and I will pray with the mind also; I will sing with the spirit and I will sing with the mind also.” (1 Cor. 14:15)

The Arts in the Life of the Church

The few pages that follow cannot pretend to be a thorough investigation into the character of the arts in their different periods of history. Entire books have been written about a single aspect of any one of the arts in a given period. For the purposes of this discussion a special point of view is assumed. What we are concerned with here is not merely a study of religious art, but some insight into the role that the arts have played in the life of the church in different historical periods.

As with any discussion which is very brief, there is always the possibility of oversimplification. Thus, for example, the approximate dates given for each period are merely rough indicators, not absolute historical fences. The names of the various stylistic periods themselves can be the subject of much confusion. The terms used here are those generally used to describe the factors common to the style of the arts in the various periods.

We must remember that at any given time there were many different artistic currents flowing. The historian studying a period from the vantage point of distance sees that the bulk of the output in a given period tends to have in common certain characteristics. These characteristics he distills in order to arrive at the essence of the style of that period. What are these different stylistic periods, and what relation did the arts in each period have to the life of the Christian church? That is our question.

The Old Testament Hebrew Nation (Moses to Christ)

"Praise the Lord. Praise God in His sanctuary; praise Him in His mighty firmament! Praise Him for His mighty deeds!" (Ps. 150:1-2)

"I will tell of the decree of the Lord: He said to Me, 'You are My Son; today I have begotten You.'" (Ps. 2:7)

Not much is known directly of the arts used by the Hebrew people of the Old Testament. We read of the music

and dancing with which the crossing of the Red Sea was celebrated (Exodus 15); the magnificent artwork executed for the tabernacle in the wilderness (Exodus 36–40); and the elaborate music for the temple worship (1 Chronicles 15 and 25). But this is not the same as seeing or hearing the actual works. The visual arts, of course, would have been strongly affected by the Mosaic injunction against the use of “graven images,” a precaution against idolatry. We may assume that the music sung by the cantor in today’s Jewish synagogues has its roots in the ancient music of the Hebrews, but how close the resemblance is no one can say. The only concrete examples of the Israelite arts which we can study directly are the poems of the Old Testament: the Psalms, the Prophets, and the poetical sections of the historical writings.

From what we know we can come to some definite conclusions. It is apparent that the arts in the Hebrew community were used for one primary religious aim: ever to keep alive among the Israelites their consciousness of being God’s chosen people. For this reason all the ritual observances of Israel had a twofold direction. They pointed backward in history to the mighty deeds of deliverance by which God had established and preserved His people, and they pointed forward in prophecy to the Messianic purpose for which God had chosen the people of Israel.

The Passover celebration, with its ritual meal and other observances, illustrates this dual nature very clearly. It was to be a perpetual memorial of the great act of divine deliverance from bondage and death in Egypt (Ex. 12:14). At the same time it was to be a sign pointing to the work of the coming Messiah, the Suffering Servant (Isaiah 53), the Lamb of God (John 1:29), who would be the true Passover Lamb for all mankind. The Psalms performed this same function in the public worship of Israel, as they clearly pointed to the glorious works of God, whether in the past or in the future (see the quotations at the head of this chapter). With the reservations mentioned above, the Hebrew people seem to have made use of the arts in their

public worship in order to intensify the impact of that worship on the hearts and minds of their people.

The New Testament and the Early Church (Christ to A. D. 600)

*“Great indeed, we confess, is the mystery of our religion:
He was manifested in the flesh,
Vindicated in the Spirit,
Seen by angels,
Preached among the nations,
Believed on in the world,
Taken up in glory.” (1 Tim. 3:16)*

If little is known of the arts in the church of the Old Testament, knowledge of the arts in the New Testament seems to be almost a blank page. In the Old Testament, God Himself appointed the forms through which His people were to worship. The new covenant meant new freedom for the church and a new challenge to develop suitable ways to express its life in public worship.

We know that the early church had to worship in small groups and at constantly changing locations to avoid persecution. These conditions were not very conducive to the development of artistic forms of expression. Probably for this reason the New Testament has very little to say on this subject. Furthermore, we know from ancient Christian writers that the old Mosaic injunction against “graven images” strongly retarded the development of visual means for conveying the central events of the Christian history. This was doubly true since the arts of painting and sculpture were prominently used among the Greeks and Romans in connection with their pagan religions.

Nevertheless, there was some artistic activity in the early church. We know this from the many references to singing in connection with worship in the New Testament (Matt. 26:30; 1 Cor. 14:15; Eph. 5:19; Col. 3:16; Rev. 5:9; etc.). The passage from 1 Timothy quoted above seems to have been an early Christian hymn. We know also of the

early use of visual arts by Christians in the catacombs of Rome. Walter Lowrie has this to say in *Art in the Early Church*:

In view of the diffidence expressed by Christian writers (about visual representations of Christian truth) and the fact that pagan art in its supreme examples was in the service of idolatry, it may be doubted whether a Christian art would ever have been born if it had not been born in the cemeteries, where it was a spontaneous expression of the hope of everlasting life, an expression which in the first instance was not prompted by the theologians, though it was evidently directed by them.

The impulse which produced these first examples of Christian visual art has been producing art of all kinds for the Christian church ever since.

In the visual arts the Christians of this early period produced nothing that was new or specifically developed for their worship. In painting and sculpture they merely imitated the styles of the surrounding culture, without ever equaling the artistic heights this culture has achieved. In architecture they deliberately avoided using anything that looked like a pagan temple. Instead they took over the plan of the Roman basilica—a simple rectangular public building with two rows of columns—as their house of public worship. This early lack of artistic achievement is easy to understand, since there was no previous tradition of Christian visual art or Christian architecture on which to draw.

But there was one field of the arts in which there existed a clear and unbroken tradition of use in worship, namely the field of music. The Hebrew melodies from the Old Testament had come down through constant use. They were gradually blended with Greek music in the churches. The people sang, the clergy sang—always there was singing in the worship of the Christians. An entirely new kind of music gradually emerged, a music which was no longer Hebrew or Greek, but something beyond them both. Through several centuries of use this music was varied and

developed, refined and polished. Finally near the end of the sixth century after Christ under Pope Gregory the Great, the music of the Western church was collected, edited, and standardized. This music is known as *Gregorian chant*, or *Plain-song*. Composed of unison melodies with freely flowing rhythms and subtle melodic organization, this music proved to be an ideal vehicle for carrying the Latin texts used in Christian worship. It was the first great artform developed by the Christian church for its own use.

The Middle Ages (1000—1450)

“Credo in unum Deum . . .” (the Nicene Creed).

Medieval society was a new way of life, built up through the period of the Dark Ages out of the crumbled remains of Roman civilization. It was a highly stratified society with three distinct estates or classes: the serfs, bound to the land owned by a local lord; the nobility, hereditary owners of the land; and the clergy, who carried the authority of the church. As trade and commerce developed, so did the cities, and with them the new class of craftsmen and tradesmen.

Medieval man was a religious man, thoroughly imbued with the tradition of a culture permeated by Christianity. The Christian belief in God was the great unifying factor of all medieval European thought and society. To medieval man, the judgment of God was very immediate, but His mercy was more remote. This remote side of God could be reached only through the church. Since Christ was true God, He shared this remoteness, and thus needed to be approached through intermediaries. Christ was recognized as true man, but the holiness of His life and His act of redemption put Him in the position of angry Judge toward those men not found worthy of His mercy. Medieval man saw himself as passing through a world populated with unseen demons, on his way to a final judgment, at all times dependent upon the help of the church.

These attitudes and social structures are everywhere reflected in the arts of the Middle Ages. We think of the

magnificent Gothic cathedrals built during this period. In its basic plan the Gothic church expresses very clearly the outline of medieval society and the role of the church. The deep chancel, composed of sanctuary and choir, was occupied by the clergy. It was usually separated by some means from the nave, to which the people were admitted. Thus the people could only be spectators in the worship which the church carried on in their behalf. Yet the building kept the people in mind, for it was a kind of Bible in stone, filled with marvelous statues, paintings, and stained-glass windows that instructed the people and evoked in them the response of awe and otherworldliness. Particularly the sculptures expressed the medieval view of life very well, with their emphasis on inner character rather than surface detail. They have a communicative power that has seldom been equaled in church art.

The music of the period also reflected medieval society. During the long centuries in which Gregorian chant had developed into a monumental musical vehicle for the church's worship, no other music was allowed in the church. But Gregorian chant was *monophonic*—one voiced—and composers were beginning to discover the possibilities of polyphony—more than one musical voice at the same time. The artistic urge was not to be denied, so it was not long before the polyphony was heard in church music.

Medieval polyphony progressed from very simple to exceedingly complex forms, but it always maintained the same point of view. It was built around a given melody, called the *cantus firmus*—usually a piece of Gregorian chant in long notes—and each voice maintained its own character and function, distinct and separate from all other voices and related primarily to the *cantus firmus*. Thus medieval music became almost a reflection of medieval society, clearly stratified, yet tied together by its common commitment to a religiously oriented way of life.

The Renaissance (1450—1600)

"Man is the measure of all things." (Alexander Pope)

Around the middle of the 15th century (and that date is very approximate), a new wind began blowing across Europe, a wind of change, of questioning, of adventure and investigation and discovery. People began to observe the world around them in a new way, and what they saw called into question many of the assumptions by which they had lived. So basic was the change in outlook during this period that the people of the time called it the “Renaissance”—the rebirth—and it is generally considered the beginning of the modern period in history.

One of the basic changes in thought was in religious orientation. This period witnessed the rediscovery of the ancient works of the classical Greeks and Romans. Instead of thinking of himself as a pilgrim in life, traveling through dubious and possibly even dangerous surroundings, Renaissance man decided that the surroundings rated far more and closer attention. His gaze shifted from the almost exclusive preoccupation with the beyond to a very definite preoccupation with the here and now. In the Middle Ages the proper study of mankind was God and mankind’s eternal destiny. In the Renaissance, as Alexander Pope said later, “the proper study of mankind is man.”

Under the influence of the ancient classics, God no longer was felt to be “the Great Other” in “the Great Beyond.” He seemed much more manageable, and man felt much less out of scale when comparing himself with God. In this period the treatment of Christ in the visual arts shows a definite interest in His tangible humanity, where earlier art had stressed His remote deity. Christ, the Holy Family, and the saints no longer appear so otherworldly. So human had they become that they might have been the people passing by on the street, or the neighbors next door. For many intellectuals, man was now “the measure of all things.”

The church music of this period shows a new interest in clarity and listener participation. No longer do we have music that is an exercise in abstract philosophy, as late medieval music had become. Now the text had to be clearly

heard, not smothered in technical displays of polyphonic skill. The movement of the music was carefully controlled to serve the basic idea of the text, much as in classical sculpture.

It is during the Renaissance that we have the beginnings of art works specifically designed for worship in the Lutheran church. In 1517 Luther nailed his famous 95 Theses to the church door in Wittenberg. In 1523 Luther requested the Elector of Saxony to send court musicians Johann Walter and Conrad Rupff to help him in providing musical materials for the Reformation church. That was the start. Soon after this appeared the *Deutsche Messe*—the order of worship in German set to music derived from Gregorian chant. The next year saw the publication of three evangelical hymnals, one of which contained polyphonic choral settings composed by Walter. These three hymnals opened the gates for a flood of new hymns, including many of our finest chorales. From these beginnings, and the principles established at this time, has come the magnificent tradition known as “the Lutheran heritage of music.”

The Baroque Era (1600—1750)

“Barocco—a large but irregularly formed pearl.”

By the end of the 16th century the Renaissance movement in the arts had spent its energy. At the same time, the battle lines were being drawn between an established Reformation church and an aroused Rome. The period of the great religious struggles in Europe had begun.

Just at this time new ideas were appearing in the arts. The new ideas stressed motion, dramatic expression, and size and grandeur in contrast to the restrained classical ideas of the Renaissance. So foreign were these new ideas of “modern art” to the traditionalists of the time that they gave to the whole movement the name *barocco*. In their mind this type of art was irregular, grotesque, corrupt. The name stuck, but fortunately not the disapproval.

It was inevitable that the arts should be pressed into

service in the great religious struggle of the 17th century, and the new ideas, particularly in the visual arts, lent themselves well to the task of counterreformation, which Rome had undertaken. The new styles of architecture, painting, and sculpture all were designed to impress, to overawe the viewer. A new taste developed for decoration and display, which coincided with the rise of powerful and wealthy royal courts which were competing with each other—and with the Roman church—for the attention and loyalty of the people. This was the period of the completion of St. Peter's cathedral in Rome, with Lorenzo Bernini's colonnade outside and his fantastic and beautiful altar enclosure inside.

All this may help explain why it was in southern Europe—the lands of the Counter-Reformation—that the visual arts were predominant in the church during this period, while in the north—in Lutheran lands—the “Golden Age” of Lutheran church music was under way. This is the period of the giants of Lutheran music—Praetorius, Schuetz, Buxtehude, and the Bachs. It is the period when even the lesser composers in local churches all over Germany achieved an unprecedented level of quality in church music. It was also the great period of the organ in church music: organ playing, organ composing, and organ building.

The “baroque” characteristics described above can be observed in the church music of this period. There is a close relationship between text and music, even to the extent of musical “word-painting” of the text. There is a dramatic sense of motion and an architectural sense of space. We think, for example, of some of the church cantatas or organ fugues of J. S. Bach. But in Lutheran church music at its best, these “baroque” characteristics were not used merely to impress or give pleasure; they were made to serve the worship of the church through the Word.

It is no accident that the great period of Lutheran music was built around the Lutheran chorale, whose texts are as worthy of study as is their music. They speak accurately of the great themes of Reformation theology—the joy and wonder over “the great things God has done for me”; the

sure confidence in the promised mercy of God, both for this life and the life to come; and the full response of the Christian to his God in faith and in life. The Lutheran chorale and the church music based on it rank as one of the church's greatest artistic achievements of all time.

The Rococo and Classic Period (1725 — 1800)

*“Nature and Nature’s Laws lay hid in Night:
God said, ‘Let Newton be!’ and all was Light.”**

The 18th century has often been called the “Age of Enlightenment.” It was a period of fundamental and far-reaching discoveries of the laws governing the natural universe. It was a period of great optimism concerning man’s ability to master his world through the power of reason. As Isaiah Berlin says in *The Age of Enlightenment*: “The eighteenth century is perhaps the last period in the history of Western Europe when human omniscience was thought to be an attainable goal.”

Such an age could not be impressed for long by baroque size and grandeur. An inevitable reaction began setting in during the early part of the century. Buildings could no longer be justified on the basis of emotional effect—now they had to make sense functionally. People began to crave the smaller, the more intimate, and at first the less serious.

Thus the name *rococo* was applied to the early part of the period. This tendency was very evident also in the churches built at this time. Music saw a return to the small-scaled and thin-textured, in conscious reaction to baroque magnificence. Painting and literature were very much aware of the affinity of rationalist ideals with the ideals of ancient Greece, thus providing the later part of the period with the title *classical*. The rococo period was in full swing during most of the mature life of J. S. Bach, the greatest composer of the high baroque—showing once again that there is no

* Quoted from the Introduction in Isaiah Berlin, *The Age of Enlightenment* (New York: Mentor Books, 1956), p. 15.

clear-cut line dividing these periods from each other!

The same rationalist impulse which informed the entire age also had its effect on religious thinking and thus on the life of the church. This was the age of "deism" which recognized a deity described as first cause or fundamental force and less often as a personal God. This was a deity which had brought the world into being and then had retired from the scene, rather than a God who was continually active in and through the fabric of matter and history.

As soon as this attitude became generally felt and accepted, the impulse toward corporate worship in the church was bound to decline, and the arts of this period show that it did. For the first time the major creative output in the arts was divorced from the life of the church.

"Secular" arts had existed long before this time, but always as no more than an equal partner with churchly arts. But in the classic period it is hard to think of any works of art of the highest quality which were intended for the church's public worship. Musical "masses" (settings of the Communion service text to music) were indeed written, but for the most part they were not intended for the regular worship services of the church, a fact which can easily be verified by examining the masses of Haydn, Mozart, or Beethoven. Outstanding religious music was being written, for this was a very religious age, just as the men of this age who founded our nation were religious men. But their religious urge felt little need of the Christian church, the church's proclamation, or the church's worship.

During this period the theology of the church, which already had lost much of its vitality, now began to lose its moorings. When this happened, the worship life of the church lost much of its motivation. As far as the arts in the life of the church were concerned, this period represents the beginnings of a long and dismal decline.

The Romantic Period (1800 — 1900)

"Art and Life part company." (Hendrik Willem van Loon)

Earlier in this chapter we saw that the arts always deal with two levels of human activity, the intellectual and the emotional. The predominant style in any given period will turn out to be a delicate balance among a number of factors, a balance which allows the creative artist to realize the ideals which the people of that period consider important. But in any given period this balance will tend to be motivated primarily either by the intellectual or the emotional factor. In fact, these opposing drives tend to alternate as primary motivating factors in the historical periods we have studied.

The Renaissance and the classic periods are good examples of styles which are fundamentally intellectual, although in their maturity they certainly learned how to infuse their work with emotional expressiveness. The baroque is a good example of a period which started out determined to be "expressive" and had to find how to give meaningful form to this expression (which it certainly did, for instance, in Bach, Handel, and Vivaldi). But the clearest example of preoccupation with the emotions in the arts is the romantic period, the 19th century.

Preoccupation with emotions necessarily involves a degree of introspective self-attention which very easily becomes preoccupation with self. Such preoccupation can tend to become neurotic. Romanticism had many elements. Interest in the exotic from distant lands or from the distant past was one. Intense nationalism, coupled with a dream-like searching for the "soul" of a people was another. An almost religious faith in the redeeming power of art can be detected, as well as a strong individualistic tendency. All of these elements, each with its distinct neurotic possibilities, are part of what Alfred Einstein in *The Romantic Era* has called the "Romantic virus." This is not to say that beautiful art or music or literature was not produced during this period. It does suggest that the elements mentioned above made the arts of this period something quite new in our history and that the kind of thinking they evidence had wide effect.

It is obvious that during such a period the life of the church is in great danger. This was the period of great missionary expansion into overseas lands, but it was also the period when the theological and worship life of the church at home reached its lowest ebb. The "Romantic virus" certainly infected the church, as is evident from the religious art of the time. Sentimentalism replaced proclamation. "How I feel about God" replaced "What God has done for me." This can be seen in the hymns of this period, especially the so-called "Gospel hymns." It is clear from the painting and church architecture and worship patterns of the period. It is also evident in church music in general. From the output of this entire period it is difficult to find really worthy music for use in the public worship services of the Christian church. The intense concern with the individual self led the church into its period of lowest vitality in theology, in worship, and in the arts.

The Contemporary Period (1900 — Present)

"The world was new when I woke up this morning."
(Anonymous)

As the 19th century declined and moved into the 20th, a major upheaval was taking place in Western thought and culture. In the short space of 20 or 30 years most of the cherished ideas of centuries in philosophy, science, music, painting, and architecture came tumbling down. So basic was this upheaval that more than half a century later the dust has not yet completely settled and many people still feel uneasy when brought into contact with these ideas.

The same upheaval has swept through the church in our century, and its effects are felt in every area of church life. A revival of Biblically oriented theology has given new life to the theological activity of the church. One result of the revival has been the fresh study of the Biblical doctrine of the church (ecclesiology), out of which the ecumenical movement of our time has risen. The

liturgical renewal movement has sought to call the church back to its true nature in worship. The church has found itself facing a brand-new world, in which the problems of human existence are felt differently than ever before, and the church has been seeking new ways to communicate with this new world and the people in it.

In the course of that search the church seems to have rediscovered the arts and their potential for communicating the Gospel. For the first time in almost two centuries, large numbers of Christian artists are producing works of the highest quality, specifically intended for use in the Christian church. These works are contemporary—they make use of the artistic language of our time and culture. At the same time they are traditional—they grow directly from the church's living tradition in the arts. These works are increasingly universal, in the same sense that "Western civilization" in the second half of the 20th century has become increasingly universal. Finally, the upsurge of creative artistic expression in the church has appeared in every art form, and has even sought out new forms for its purposes. We are now undergoing another "renaissance" of the arts in the life of the church.

The rebirth has been very apparent in architecture. "Gothic," "Georgian," and "Little Brown Church," all valid for their time but increasingly awkward outside of it, have been replaced by new forms, new attempts to express the Christian faith in *this* age and to serve the present community of the faithful.

The rebirth of art in the service of Christianity has been apparent in music, especially in the Lutheran church, where Lutheran composers such as Hugo Distler, Ernst Pepping, and Johann David in Germany have begun a new "Golden Age" of Lutheran music. A key factor in this musical renaissance has been the rediscovery of the Lutheran chorale and its potential in the contemporary musical idioms.

The visual arts have seen a tremendous resurgence in all forms, with a pronounced reflection of medieval

ideals of structure and inner meaning rather than surface detail. Contemporary artists have also served the church by calling attention back to the materials themselves and the necessity of maintaining the integrity of the materials if we wish to say something valid about life by means of these materials.

Not everything that is produced for the church in our day is good art. Some of it is nothing more than a vain attempt to warm over artistic styles from the more familiar and comfortable past. Much of it is cliché-ridden, and a cliché is just as meaningless when it is modern as when it is old-fashioned. But in spite of everything, it is an evident fact that the level of quality being reached by our better artists today, and the quantity of work being produced on that level, make this a very exciting and hopeful period in the life of the church.

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QUESTIONS FOR REVIEW

1. Why does art lend itself to reaching people at the deepest level of their being?
2. What contribution must the worshiper make if he is to benefit by what the artist does in his behalf?
3. Why will worship be spiritual only when the individual's intellect and emotions are involved?
4. What was the main purpose of the ancient Israelites in making use of the arts?
5. How did the Renaissance change men's thinking regarding God and mankind?
6. Indicate the results of Martin Luther's first efforts to provide music for the church.
7. How would you describe baroque art?
8. Lutheran chorales are considered the highest type of church hymn. What are some of the values they embody?
9. What were the aims of the scholars of the enlightenment?
10. What were the characteristics of the trend known as romanticism?

What should a church building look like? Most of us, even if we have never attempted to express our idea in detail, have some definite opinions on this subject. "But it doesn't look like a church!" is an often-heard objection to some contemporary designs.

The fact is that, throughout Christian history, church buildings have taken an almost infinite variety of shape and form, of character and expression. There is no one pattern or concept of building design which of itself is more "churchly" than any other. Nevertheless it is true that some churches are more satisfying as houses for Christian worship than are others. We can sense it as soon as we enter, especially if we enter when the people are assembled for worship. What is there about these buildings that makes them seem more appropriate and others less so?

The Function of Church Architecture

To arrive at an understanding of the factors in good church building design, we must first think about the function of the church building in the life of the Christian community which it serves. We must start at the very beginning and honestly ask ourselves: "Why have a church building at all?" The answers will help us look with new eyes at all the churches we see.

The first basic function which a church building must

serve is utilitarian or practical. The congregation needs spaces for public worship, for education, for social gatherings, and for various other congregational needs. The size, shape, and interrelationships of these spaces will be determined to a large extent by the physical needs of the worshiping community. The main room used for public worship must meet many practical requirements—number of seats desired, visibility, sound, lighting, access and exit, etc. All of these design factors must “work out” if the building is to have any hope of success in its intended function.

But utility is not enough. A church building is not built to aid in the raising of livestock or to serve as a warehouse; it is to be a setting for the proclamation of God’s Word and the praise and worship of His people. So the building must not only *do* something in a practical way; it must *say* something in an expressive way. It must itself be a witness to the wonderful works of God and to the life of faith which God’s Word calls forth as response from the Christian community. Nor are these two concepts necessarily in conflict. It is quite possible to design buildings so that the same elements which “say” the most about the church’s life also contribute to the building’s success in serving the church’s life.

If we are to know what function the church building should serve, we must know something about the life of the church. We have to know what is going on in the building theologically as well as practically. The church is not only a sociological group whose behavior can be measured; it is also a spiritual organism whose life, though hidden, is real. In the pages that follow we shall explore the ways in which church architecture can both express and serve the life of the church.

The Temple and the Meeting House

Throughout the long history of church architecture, the buildings used for public worship could have been grouped roughly under two basic concepts. We might

call these two categories the *temple* idea and the *meeting house* idea. Buildings erected according to the temple idea represented essentially the residence of the Deity, the place where the presence of God was localized in the community, the house of God. We think, for example, of the Old Testament Israelite temple in Jerusalem. Such a house of worship fulfilled its function even when there were no people in the temple. On special occasions the people would gather before the temple while the priests went in to God.

At the other extreme from the temple idea is the meeting house concept. Such a building was oriented solely toward a meeting together of the people. We are thinking here not only of the historic "meeting houses" of England and colonial New England, but of all church buildings built with this idea predominant, such as the Jewish synagogue. In these buildings the important factor was the interaction of the people with each other.

As we consider this analysis, two facts become clear. One is that both of the concepts mentioned have always been present to some degree in Christian church worship, and the way in which the tension between these concepts has been resolved has helped to determine the style of church architecture of a given time and place. The other fact is that each of these opposing tendencies in church architecture has, as far as Christian worship is concerned, some truth and some distortion.

The *temple* idea reached its greatest development in the Christian church during the medieval period. Here we find the magnificent Gothic churches, with very deep chancels and rood screens separating the chancel from the nave. The essential action thus took place where it could hardly be seen or heard by the people. Nor was it necessary that the people take part, for the essential action of worship was performed *for* them, not *by* them. Such people as did attend had the role of pious spectators but hardly that of participants. Yet the building served the people by providing a place where they could gather or where they could hear

a sermon. Through lofty vault, stained glass, statuary, and paintings the building provided for their devotion so that they might the more readily feel themselves in the presence of God.

The greatest development of the *meeting house* idea in Christian church history came about as a direct reaction to the medieval *temple* church. Among the early radical reformers, anything in the church building which seemed to objectify the divine presence was considered “Roman” and therefore to be rejected. Out went stained-glass windows and organs; out went altars and candles. The ideal building used by some of these groups was a square, low building with plain walls, with seating on all four sides. For such groups it was the speaking and singing back and forth among the people that was the essential action of worship.

Of course there is truth in both of these ideas. God is truly present with His grace and love and power when His people worship Him. “Where two or three are gathered in My name, there am I in the midst of them” (Matt. 18:20). The Christian church building really is “the house of God.”

Yet what happens in that building is always the interaction between God and His people, and also between the people themselves who find their unity in Christ. The people are an integral part of the essential action in worship. The Christian church building really is a “meeting house.”

Temple and meeting house—somewhere in the creative tension between these two concepts we must find the design for each Christian church building so that it will truly serve the life of the church. It must be a design that does justice to both concepts without violating the essential qualities of either. It is in this creative tension that church architects must work and the church’s people are most likely to worship “in spirit and in truth.”

The Church Building Communicates

When we go into a church, we expect that somehow it

should feel “worshipful,” though the thought is usually not made very specific. We must go beyond this if we would see what a building has to offer for the worship life of the Christian community. The building must do more than create a “worshipful” atmosphere; it must speak directly to us from the premises of Christian faith and must involve us in Spirit-directed Christian response. It must be a setting for *Christian* worship, not just worship in general.

Here is a list of questions which we might learn to ask of a church building. By means of questions like these we can more clearly see the building in its true function and more accurately evaluate it. We must remember in our evaluation that a church building must be judged from the inside out. The essential action, and therefore the basic sense of the building, is inside.

1. In what way do this building and its appointments speak of God’s revelation and action, which is the source of Christian faith, Christian worship, and Christian life?
2. How does this building help to make clear the relationship of the people to God—the status of the people before God?
3. In what ways does the building affirm the traditional in the life of the church, the historical basis and continuity of Christianity? In what ways does it affirm the contemporary, the *here-and-now* of God’s
4. What does the building say about the response of God’s people to His action, and in what way does it help guide this response?
5. What does the building say about the corporate nature of all Christian worship and the involvement of the people of God in the essential action of worship?
6. What do the building or its appointments say about the function of the means of grace in the life of the church? Is the spoken Word emphasized at the expense of sacramental Word, or vice versa?

In summary, the key element of the life of the church which the architecture must express is the element of *interaction*—interaction between God and His people and among the people themselves—the vertical and the horizontal dimensions of Christian worship. This architectural interaction must find its focus in the visual representations of the means of grace—Word and sacraments.

Vertical and Horizontal

The vertical dimension in Christian life has always been stressed in church buildings. The soaring height of many churches contributes to their special impact. One of the original reasons for developing Gothic church architecture near the beginning of the medieval period was the desire to build higher vaults. We should remember that the vertical dimension in Christian life and worship is a two-way dimension. God's action toward man is often suggested by light streaming down from above or through stained-glass windows. In many contemporary churches God's action is effectively signified by a chancel cross which hangs from the ceiling or by special overhead lighting which floods the altar area with light. Man's response to God's action, of course, is symbolized by upward motion—by lofty ceiling, by the familiar Gothic pointed arch, or by the tower or spire on the outside. Both vertical directions in worship must be expressed by the building if it is to speak meaningfully to the church at worship.

Similarly the horizontal dimension which expresses the interaction of fellowship among the people is always present in a well-designed church building. The ways in which the horizontal elements of the building are arranged can say widely different things about the life of the church in that place. The familiar gothic plan is an example. The nave is very long and narrow and is sharply separated from the deep and elevated chancel. At the end of the chancel the altar is placed. This says something about

the relationship of the people to the essential action of worship and to the persons who function in the chancel. In many Roman Catholic churches the unbroken altar rail acts as a further separation between the people and the clergy. In reality we have here almost two separate rooms, making a sense of interaction between the spaces quite difficult.

Perhaps the most familiar arrangement in Lutheran churches is taken directly from this tradition. The altar is placed against the wall of the *sanctuary*. (See the Glossary at end of this chapter for the meaning of these architectural terms.) The communicant's rail, or altar rail, is deliberately broken by a gate, to signify the pastor's role as representative of the people gathered around Word and sacrament. Depending on the depth and elevation of the chancel, however, there is still the problem of the "two-room" effect in this arrangement.

The trend in contemporary church architecture is to bring the altar area more and more into the main space where the people are seated, sometimes even to the point of seating the people "in the round." Even when the altar is at one side or end of the room, there is a tendency today to bring it out from the wall and to have a free-standing altar. In this arrangement the pastor can celebrate the Lord's Supper facing the people and thus indicate their involvement in the total action of the sacrament. The purpose of these trends is clear: to make clear to the people the *interaction* that takes place in worship as they gather around Word and sacraments.

Also the location of the baptismal font must be considered in terms of the horizontal dimension, for baptism is usually performed in the public worship, and the entire church is involved in this action. Not only must the people be able to see and hear the baptismal rite, but the position given to the font can also be a constant reminder of the place of Holy Baptism in the ongoing life of every Christian. A font relegated to a corner of the church tells its own story about the unimportance of Baptism in the

thinking of the group of Christians who placed it there. Some churches have the font at the entrance of the nave to indicate that Baptism is the sacrament of initiation into the Christian life and the Christian church.

Other areas in the main worship space must be planned from a similar point of view. What is the function of the choir in worship, for instance? Its location, besides meeting practical and acoustical needs, should say something about its function and its relationship to the rest of the people. Is the choir to be identified with the congregation or the clergy? The need here is for interaction with the people, so that whether the choir is leading the singing of liturgy and hymns or performing special choral music, it will stimulate the people in their worship, without giving the effect of a concert or musical show.

There is one horizontal plan which has been widely used in Christian churches ever since the medieval period, and it is considered very traditional, though by no means necessary. This is the "cruciform" or cross-shaped plan. Many Gothic churches were built according to this plan, which solved a number of architectural problems. The point of "crux" in the cruciform, where the transepts meet the axis of the nave and chancel, can be a point of considerable interest in the architectural design. Some contemporary churches also follow a cruciform plan, in which the altar is placed in an enclosure at the crux or crossing of the plan, the natural focal point of the building. When this crux is marked also by other means, such as converging roof beams or a hanging cross, the result is a highly focused and unified design which is capable of great impressive power.

Many other horizontal plans are used besides the cruciform. Rectangular, square, and circular plans (and combinations of these) have been in use since ancient times. More complex attempts at architectural sign language have been the contemporary churches built in the shape of a fish (an ancient Christian sign) and others using a variety of forms. It is well to remember that in every case the final justification for the symbolic content of any plan must be

its ability to speak from inside the building. Can I perceive the cross shape or the fish shape while inside or at least while entering? If not, the basic idea that the building is trying to express is lost to the people right at the point where it would be most helpful to them in their worship.

The Altar

Vertical and horizontal dimensions—both are present in the church building. Both have something to say about the life of the community of Christian worshipers depending on how they are employed by the architect. But vertical and horizontal movements inevitably meet and interact, and the way in which they interact can also say something significant about the Christian faith and life. Properly employed, this interaction can generate a great deal of interest and focal power in the design. It is at this chief focal point in the building that the altar is usually placed, for it is the altar which symbolizes the meeting point of the vertical and the horizontal in the life of man: the Christ, who is God reaching down to man to save him and lift him up, and who is also man reaching out for His brothers to give Himself to them and to draw all men to Himself.

It is the life, death, and resurrection of Jesus the Christ which is focal in the Christian faith. It is the Word and sacraments, the means of bringing the blessings of Christ's work to us, which are focal in Christian worship. It is the altar, the symbol of the means of grace, which is the focal point of the Christian church building. At the altar God meets us with His grace in Christ through Word and sacrament, and we respond with our gifts of self in praise, prayer, and offerings of money. Around the altar Christians gather as at their Father's table, and there they experience their unity and bond of fellowship in Christ. From the altar and its immediate area come the words that carry the Word in the form of liturgical proclamation, Scripture readings, sermon, and the Lord's Supper.

A Meeting Ground for All the Arts

It is not only natural but necessary that the arts be employed in the corporate worship of the church, for worship and the arts go together in the life of man, as they have from earliest times. Public worship, then, will reach people most deeply and most broadly to the extent that it uses the arts most effectively.

Here the church building serves the worship life of the church not only as one medium of the arts, but as a setting for all the arts used in corporate worship. The building provides the setting for the liturgy, the visual arts, the spoken word, and the music. The design of the organ actually uses the room itself as a part of the instrument in order to develop its sound most effectively. The same thing is true of the placement of the choir. The expressive values inherent in the building must work with the values developed by the other arts, so that the total effect offers the worshiper a unified experience.

Effective use of the arts in public worship, therefore, starts with the design of the building that will provide the setting for public worship. Certainly good music and visual art are possible in a poorly designed building, but the same music and art will be much more effective, and the church better served, in a well-thought-out structure whose design takes all these factors into consideration. One has only to study the great Gothic churches of Europe to realize some of the possibilities of the church building as the meeting ground for all the arts in public worship.

A Short Glossary of Terms Used in Church Architecture

altar: The chief furniture of the chancel, so called because the Sacrament of the Lord's Supper is celebrated before it, on it, and around it. Its style is derived either from the table or the tomb or both. It is usually placed in the east end of the church, facing Jerusalem, the birthplace of Christianity.

altarpiece: A work of art placed above or behind an altar to provide a setting for it. The triptych is one familiar type.

apse: In a traditional long-axis church, the projection of the main room above and behind the altar (east end), usually circular or octagonal in plan.

baptistry: Formerly a separate building, now usually a space in the main building designed for location of the baptismal font and for the performance of Holy Baptism. In some contemporary churches the baptistry is located in the narthex adjacent to the main entrance into the nave.

chancel: The area containing the altar, usually set off from the nave by a number of steps. In a traditional church, the chancel is made up of two distinct areas, the *sanctuary* and the *choir*.

chapel: A room or building used for worship, but other than a regular parish church; or a smaller room or area in a church set aside for meditation or occasional services.

choir: That part of the chancel between the sanctuary and the nave occupied by the clergy and sometimes by the singers. It is usually separated from the sanctuary by the *communicants' rail*.

clerestory: A section of wall rising above the roof of an adjoining area and pierced with windows; often used in churches to admit outside light from high up in the wall.

crucifix: A cross carrying a representation of Christ, either suffering and dying or risen and triumphant. The empty cross and the crucifix have practically the same meaning in Christian symbolism, since they refer to the same event. One or the other is almost invariably used in the vicinity of the altar.

cruciform: Cross-shaped, as many of the Gothic and later traditional churches. The shape is usually that of either the Latin or Greek cross.

dossal: A curtain sometimes hung behind the altar. The dossal is little used in contemporary churches.

east end: The traditional long-axis European church was oriented in such a way that the person facing the altar was facing east toward Jerusalem, the birthplace of Christianity. The east end of the church is the end containing the altar. This term is often used even when the church is not facing east.

font: The piece of furniture in which is placed the water for Holy Baptism. The name comes from the Latin word meaning “fountain.”

gallery: The traditional term for a balcony on the rear or side wall of the church. In Lutheran churches the galleries were used primarily for the organ, choirs, and other musicians.

lectern: The reading desk from which Scripture lessons are read in many churches. Not used in traditional European churches, nor in many contemporary churches, where Scripture lessons are read from the corners of the altar.

narthex: The proper term for the vestibule or entryway that leads directly into the nave.

nave: That space in a church building where the congregation is assembled. The term comes from the Latin word for “ship.” The ship is an ancient sign for the Christian church, the “communion of saints.”

pulpit: The elevated platform used in preaching. It may be a simple reading stand or an ornate structure complete with sounding board.

rail: Sometimes called the communicants’ rail; the place at which the people kneel to receive the sacrament. The rail is usually open in structure and broken by a gate so that it does not separate the nave from the chancel.

reredos: An ornamental screen or wall behind the altar.

rood: Another name for crucifix. Many Gothic churches placed a crucifix over the entry into the chancel, often on a large screen, called a *rood screen*.

sacristy: The room where the sacred utensils and vestments are stored and cared for, such as the Communion vessels, candles, etc.

sanctuary: That part of the chancel in which the altar stands, separated from the choir or the nave by the rail. It is *not* the entire room used for public worship.

transept: The arm of a cruciform church that extends at right angles from the main axis.

vault: An arched roof or ceiling, or the space covered by it. The technical solutions to the problem of vaulting large spaces have played a major role in the development of church architecture.

vestry: The room where the clergy vest (dress) for the services and where the clergy vestments are stored. Often the same room as the sacristy.

FOR FURTHER READING

Christ-Janer, Albert & Mary Mix Foley. *Modern Church Architecture*. McGraw Hill, Inc., 1962. Analysis of the problems of contemporary church building and a search for solutions. Beautiful photographs.

Frey, Edward S. *This Before Architecture*. Jenkentown, Pa.: Foundation Books, 1963. A collection of lectures by the author.

Hammond, Peter. *Liturgy and Architecture*. London: Barrie and Rockliff, 1960. A historical analysis.

Hammond, Peter. *Toward a Church Architecture*. London: The Architectural Press, 1962. Contemporary analysis of liturgy and architecture.

Jungmann, the Rev. Josef A., S. J. *Public Worship*. Collegeville, Minn.: The Liturgical Press, 1957. A survey from Roman Catholic sources.

Pritchard, Joseph. *Modern Church Architecture*. New York: Orion Press, 1960. An illustrated anthology.

Shear, John Knox, editor. *Religious Buildings for Today*. F. W. Dodge Corp., 1957. Very intelligent presentation which clearly distinguishes the liturgical needs of the various denominations.

Thiry, Paul, Richard M. Bennett, and Henry L. Kamp-hoefner. *Churches and Temples*. New York: Reinhold Publishing Corp., 1953. A historical survey.

QUESTIONS FOR REVIEW

1. What two purposes must a building serve in order to be an adequate place of worship?
2. How do we distinguish between the "temple" and the "meeting house" concept of a place of worship?
3. How would you state in your own words the chapter's questions for determining the extent to which a church structure meets the requirements of Christian worship?
4. How is the vertical dimension often expressed by the architecture and furnishings of a church structure?
5. When does the horizontal dimension of a church structure express "interaction"?
6. Where is the most suitable place for the location of the baptismal font if it is to reveal the value the congregation places on the Sacrament of Baptism?
7. What is meant by the "cruciform" church plan? What caused it to be adopted so frequently?
8. Why is the location of the altar in a church edifice of the greatest importance?
9. Define the following in your own words: apse, chancel, gallery, narthex, nave, sacristy, sanctuary, transept, vestry.

The urge to use the visual arts in worship springs basically from two facts of human nature:

1. *A man can worship through his eyes as well as through his mouth and his hands; and*
2. *A man wants to give visual expression to that in which he believes.*

On these two premises are built the long and glorious history of the visual arts in the life of the church.

It is common practice in our culture to distinguish between sacred and secular in the arts. By "sacred" is usually meant something that has some sort of direct religious connotation. Luther has pointed out in his discussions of music that this distinction can be misleading and even dangerous, since it implies that the "secular" has no religious value. His point is that both secular art and sacred have religious significance for the Christian to the extent that they are true to the aesthetic possibilities that God has built into this world.

The possibility of creating works of art out of the stuff of this world and the ability to create them is a gift of God. So also is the capacity to enjoy them and to be edified by them. Every true work of art tells the Christian something about himself and the world around him and thus something about the God who made the world and him. The secular *is* sacred to the Christian who sees with the eyes of faith, for this is his Father's world.

Perhaps a more meaningful distinction for our purposes would be between liturgical and nonliturgical art. By “liturgical” we mean art designed for use in connection with the public worship—the *leitourgia*—of the church, or which could properly be used for this purpose. There is no attempt here to disparage nonliturgical art, which may have considerable religious significance. The distinction is not one of quality or of style but of function.

The following discussion will deal primarily with the visual arts in their liturgical use. However, many of the same artistic principles will apply to other types of visual art, and their recognition will help a person to be responsive to religious values in whatever art he sees.

Visual Arts As Aids to Christian Experience

The visual arts, whether placed in the church building itself or used in the church’s program of education and instruction, fulfill a complex function. They can help the Christian worshiper retain and recall the factual content of his faith. They can serve to disclose new dimensions of meaning in his faith. They can also grip and move his spirit and help to guide his response to the Word of God. We may call these three functions of visual art *illustration*, *exposition*, and *expression*.

ILLUSTRATION—The most immediate role of the visual arts is illustration of a story or event. A picture or statue can help us identify the characters, witness the action, and remind us of what we have already learned about the characters and the action.

This “visual aid” is useful in gaining and holding our interest and increasing our retention, but too much of the visual material used in the church is inadequate because it does no more than illustrate. It does little toward communicating the hidden meaning of the Biblical narrative. It gives no clue to the response which this Word is calling forth from us. Visual presentations that do no more than illustrate are not art, they are only pictures. They do justice

neither to their subjects nor to the people of the church. Even children, perhaps especially children, respond to and learn from pictorial works of real artistic merit much more than from mere illustrations.

EXPOSITION – An artist serving the life of the church usually has some point he wants to make through his picture, some underlying truth which he wants to “expose.” His meaning may be one that cannot adequately be expressed in words. Nevertheless the meaning is there, and he considers it so important for his faith and life as a Christian that he has expended a great deal of time and effort to share it with other Christians to whom God has given the gift of sight.

An example of the difference between illustrative and expository treatments of a subject is presented in two presentations of the parable of the Pharisee and the Publican (Luke 18:10-14—See figs. 4 and 5). Figure 4 is familiar as the type of picture we often use with our Sunday school curriculum materials. It illustrates the story quite well. (“What is the man doing? What about *this* man?”). It provides a useful visual aid. But it adds little to what we already understand of the truth in this story. And it does nothing to involve us in that truth.

Figure 5, a design from a contemporary church window, presents us with a commentary on the *meaning* of this parable. The composition indicates that the central theme is Christian prayer. The raised head, the smirking face, and the pointing finger of the Pharisee contrast with the bowed head, grieving face, and falling tears of the publican. Yet it is this lowly tax collector, trusting in God for mercy, who wears the halo of the justified saint.

The arrangement of the figures in the window clearly points to God’s order of things. The self-righteous Pharisee ends up at the bottom of the picture while the humble publican is raised to the top. “For everyone who exalts himself will be humbled, but he who humbles himself will be exalted” (Luke 18:14). The artist who designed this window

has served the life of the church by visually disclosing the basic meaning of this story for Christian living.

We can see the same process functioning in Fra Angelico's painting "The Entry into Jerusalem" (fig. 6). There is no trouble identifying the event or the characters involved—the artist assumed that his viewers knew this before he started. His purpose is to open our eyes to some of the truth in this familiar event. We see his point when we look at the clothing worn by the characters. Our Lord and His disciples are painted in the garments of ancient Palestine, but the men in the crowd wear the clothes of 15th-century Italy—the artist's own time and country.

What a powerful sermon now emerges from this painting! He who comes is both the Christ of a specific period in history and the everliving Lord of our own world. He steps from the Biblical record to confront us here and now with the greatest question of life: "O Lord, how shall I meet Thee?" (*LH*, 58). Shall I, like some in the painting, receive Him with joyous acclamation? Or shall I stand disapproving on the edge of the crowd, unwilling to commit my life to His lordship?

By using both the painting and the hymn with the Biblical narrative, the teacher or discussion leader can command far greater attention and can focus that attention on the real issue, thus involving the learners in the personal meaning of the text for their lives. This is equally true for children and adults. Such involvement makes it much more probable that the goals of Christian education will be achieved: deeper understanding, better retention, and greater likelihood of application in living.

EXPRESSION—All great art has expressive quality that comes from the artistic use of the materials of a medium. By means of this expression the artwork reaches out to us and involves us. It teaches us how to feel and guides our response to the message presented. Examples of this kind of expressive treatment of Christian subject material in visual art are legion. Study for a moment the painting by Georges Roualt entitled *Christ Mocked by the*

Soldiers (figure 7). Even young children grasp the emotional force of this painting. Every visual element—line, color, form—bespeaks an infinite sadness. We are involved in a holy grief whose divine quality sets it beyond our understanding. The depravity of the mocking soldiers shocks us, but what really hits us hard is the sudden realization that the jeering faces floating around the Savior are our own, that *we* are the tormentors. By the time we have spent some minutes in real contemplation of this painting, we have a far richer concept of Christ as the Suffering Servant, the Man of Sorrows, the patient Lamb of God, than we can ever get from words alone.

A powerful combination of exposition and expression in a different style of contemporary art is shown in Caemmerer's "Crucifixion 1964" (figure 8). The crucified Christ seems to rise from the welter of torn newspaper fragments; indeed, it is sometimes hard to define where the background stops and the figure starts. The artist's message is clear and immediate: The suffering and death of Christ 2,000 years ago redeems also our 20th-century world. His sacrifice *then* has power to save *now* and to bind up the torn fragments of human lives to which our newspapers give daily witness. The artist has reached us not only through the head but also through the heart. He has made us understand with our minds and he has made us feel with our emotions the agony of life in our world, but with it also the continuing power of God's love in Christ, who offers hope even in our time.

Funding

There is another aspect of our response to art that makes it especially valuable in Christian nurture and in the life of the church. We sometimes call it "funding." As soon as we have responded to the new insight and the emotional stimulus which a real work of art offers us, we find we can relive this experience each time we come into contact with the work. Even more, we can go on from that point

at each confrontation to find new riches of meaning in the work. Right here is where the really significant art is separated from the shallow "busywork." Having seen a sentimental picture once, we have exhausted its resources of meaning and emotion; it has nothing further to offer us. But we do not lose the response which a real work of art can stimulate in us, nor do we stop growing into such art and the truth it brings to us. The people of the church deserve the values that only the best in art can give them.

Visual Arts in the Parish

There was a time after the Reformation when the radical reformers insisted on clearing the church buildings of all artistic work. They attempted to be "superspiritual" in their worship. Of course, what they were doing was trading one kind of art form for another. It was in this same church tradition that the spoken word, in the form of preaching, was elevated to an art form in its own right. Nevertheless the "stripped-down" church just did not adequately satisfy the needs of Christians in worship, a fact which can be seen by noting the degree to which the churches of that tradition have abandoned the idea.

The reaction against visual asceticism was a long time in coming to some parts of the church, but it finally reached a climax in the romantic era, the 19th century, the period of the "gussied-up" church. There seems to have been the attempt to cram as many things into the church building as possible—pretty little painted glass windows, sentimental paintings, decorative doodads, saccharine statuary. The church in our own time has inherited much of this kind of culture.

The counterreaction against such excess was necessary and inevitable. It began around the turn of the century and has continued to the present. The early phase of contemporary church architecture concentrated on cleaning up, on simplifying, on getting down to basic essentials of line and form and elemental materials. The best churches

of the period tended to be plain, almost stark, in their decoration and interior design. Within the last decade or two, however, we have seen signs that the "clean-up" phase has about completed its work. We have been taught once again to look at a building in terms of its essential form and structure and to appreciate its honest use of materials. The time has now apparently come when the contemporary church building is ready for a much wider use of the visual arts of painting, mosaic, sculpture, metal-work, etc., all conceived as part of the overall building or in harmony with its basic concept.

How can the local parish make use of the visual arts with maximum benefit to the worship and life of its people?

First, we must realize that every congregation is using visual materials in some form in its worship. The question is not *whether*, but *how*—what kind: meaningful or meaningless? Exciting or run-of-the-mill? Proclamatory or sentimental? As an example, look closely at the altar in your church the next time you worship there. What objects are on it or near it? Usually there will be Communion vessels, missal (book) stand, cross or crucifix, candlesticks or candelabra, altar paraments or hangings, and perhaps more. Each of these objects is an artistic opportunity and challenge. What does it say to the worshipping Christians? Now add to this the pulpit, the font, the communicants' rail, and the other chancel furniture, and the artistic challenge is wide indeed. Each can be a means of reaching and involving the worshiper in the meaning of his faith and in the worship action by which that faith is expressed.

The proper time to think about art in a building program is while the building is being planned, not after it has been built. The art and the building should work together. The architect should know something of what the congregation intends to do so that he can plan spaces and opportunities for works of art. The altar and its furnishings play a major role in the total effect that a church building has upon us. It is a sad thing to see the effectiveness of

a well-designed building compromised by tasteless and insignificant furnishings right at the point where everything in the building comes to a focus; namely, at the *altar*.

Sources for Art in the Parish

Where can a congregation find good art for its use? One of the encouraging things about our time is the re-appearance of numbers of creative and highly skilled artists and craftsmen whose major output is designed for the church. Some of these have taken the trouble to steep themselves in the theology, the history, and the tradition of the church, so that their work is at once contemporary and traditional. Such persons are still too few, but they are here, and their skill and insight are available to the church. Inquiry through national and local church offices, through groups such as the *Lutheran Society for Worship, Music and the Arts*, or among local contacts will often be rewarded by the discovery of an artist who can produce what a parish needs.

One advantage of engaging a qualified church artist instead of relying on catalog ready-mades is that the artist can produce his work for a particular congregation worshiping in a particular setting. He can speak relevantly, and the interior of the building can be a fresh experience to every worshiper who enters. The art then becomes *that* congregation's unique and personal offering of praise to its Lord. Another advantage is the possibility that the people of the congregation might be put to work, under the direction of the artist, in the execution of some of the works of art. The artist provides the design and supervises the work; the people provide the labor. In this way the people can be involved more directly in the production of the artworks which they will use in worship, while avoiding the problem of mediocre art contributed by well-meaning members. This procedure has worked well for the development of vestments and paraments as well as mosaics in some congregations. Its advantages in terms of the people's response to the artworks is obvious.

What about the parish that is not contemplating a new building? The same principles apply. Not only in the chancel but elsewhere in the building there will be at least some opportunities for meaningful and beautiful art which can enhance the building's effectiveness as a house of worship. Paintings, mosaics, sculptures, tapestries, windows, metalwork—any medium can be used by a good church artist to proclaim God's message of salvation and to stimulate His people to response in worship.

In any case, the size or scope of the work of art is not as important as its quality. A sterile, cliché-ridden, sentimentalized conception adds nothing to the worship of the church. It rather detracts from it. If funds are limited, less should be attempted. One small piece that is really good will be a constant source of joy and inspiration to the church's people.

Appreciation for the values of good art, including religious art, comes only from exposure to such art. One excellent way to give the people of your parish a chance to see what contemporary church artists are saying is to arrange an exhibit of such art in your church or at an appropriate center in your community. Many traveling shows of fine church art are available for the cost of one-way shipping from schools and organizations. A list of some of these sources is included at the end of this chapter.

Reproductions of Church Art

Reference has already been made to the educational value of good Christian art. Any original works of art which are in the parish can and should be used also in the educational program of the church. But the educational use of art need not stop with the art that is available locally. Thanks to modern reproduction techniques, good quality reproductions of paintings and other artworks from the church's vast heritage are now available, often quite inexpensively. They provide the teacher in the church school with useful tools, as in the examples on pages 67–69.

Many congregations have also found it helpful to have

a number of good prints framed or mounted and included in the circulating collection of the church library. In this way the people of the parish can then take them home and share them in their family life and family worship. A list of some of the sources for good-quality prints of Christian artworks will be found at the end of this chapter. With a modest investment in an art library, combined with the active interest of a few individuals, a congregation can greatly enrich the Christian experience of its people.

Art Activity in the Church School

Thus far we have discussed mainly the appreciation aspect of the use of the visual arts. In our church schools, however, we can have the children become *active* in drawing, painting, modeling, and other art activities. These activities are important to the child's growth both in spiritual understanding and in responsive worship.

Let us examine these art activities closely to determine what we might hope to accomplish by them. Recalling an earlier part of this chapter, we note again that the visual arts function in relation to a given text or idea as *illustration*, *exposition*, and *expression*. A careful look at art activities for children will show that they too function in these three ways.

Corresponding to illustration is the kind of art activity that aims to provide the pupil with a visual reminder of what he has learned. He is given a drawing to color or a printed prayer plaque to mount, or something similar. The hope is that by working with the prepared materials the child will absorb some of the idea content of the lesson, or that the main point of the lesson will be more deeply impressed or more likely remembered and recalled.

Unfortunately, when we look at these activities more closely, we find that almost all the really artistic or creative work has been done by someone other than the pupil. The child is usually left with only mechanical operations to perform. There is nothing in the activity that forces him

to come to grips with the ideas involved in the lesson, or to respond to these ideas in a personal expression of thought and feeling and personal determination and action.

It is safe (and sad) to say that the largest part of the "art" activities being carried on in the Sunday schools and vacation Bible schools of our churches is limited to this kind of learning experiences, in spite of the fact that art educators have been almost unanimous in denouncing such activities as harmful to the child's ability to observe and think and express himself. Educationally such activities can add little to the child's understanding of God's truth, whether in the Scriptures or in life, and to the child's involvement in the truths of God and life.

Art activities can, however, go far beyond mere representation and thereby foster truly educational results. Corresponding to the functions of *exposition* described earlier in this chapter are those activities in which a child must express visually some of the important ideas in a lesson.

Let us suppose that the unit of study is centered on the Ten Commandments. One of the important truths that the child needs to learn is that all the commandments are based on and flow out of the First; that is, the moral "rightness" of any of our thoughts, words, or deeds depend on whether they are an expression of our fear and love of God. After a discussion of this truth the children might be assigned the task of expressing this truth visually. They might do this by a mobile in which the individual elements representing the commandments hang from a supporting piece which visualizes fear, love, and trust in God. They might do it by a structure in which blocks portraying the ideas of the various commandments are built on and tied together by a foundation piece which represents the First Commandment. Or they might work out the relationships in a flat design, using symbols or drawings from life situations. In any case the children must wrestle with the problem themselves and must themselves discover

ways to express visually this relationship of ideas if learning is to become real through personal insights.

On another level, children can be encouraged to express visually the way a story or idea makes them *feel*. This kind of activity, of course, corresponds directly to the *expressive* function of art discussed earlier, and it is very much a part of a child's own perception of truth. Most younger children are eager to express their own understandings in a free painting or drawing, and a teacher can often get from this kind of activity a good idea of what the individual child has learned from the lesson taught.

If, for example, the lesson were the story of the Good Shepherd, the children might be challenged to express visually the idea of trust in the care of God. Some might choose to merely present the sheep and Shepherd of the story. Others might choose more abstract symbols which express feelings through the quality of line or color or form. The lines can be gentle and restful or jumpy and excited. The colors can suggest a response of peace or of conflict.

In any case, the child must be encouraged to use the promptings of God's Spirit within him in judging what he might say and how he might say it most appropriately and honestly. Literal-mindedness on the part of teacher or pupil serves neither an artistic nor a spiritual purpose. The sky is not always blue. It can be gray, rose, or white. And on a blistering summer day, who would deny that the sky *feels* orange? As the child learns to express his personal, emotional involvement in the revealed truth of God and God's actions in his life, he will become a more genuine worshiper and a more spiritually alert Christian.

In the use of art activity in Christian education, one principle is fundamental. It is the *process* and not the *product* of the activity which is most important. In their passion for a tidy, symmetrical, neatly turned-out product, many teachers short-circuit the creative process. Wherever teachers have a clear understanding of educational goals, and whenever they are willing to substitute the de-

lightful risks of imagination for the stifling security of "ready-made work," the results are seldom disappointing.

The risk, of course, is that neither the teacher nor the pupil knows beforehand just how the product will turn out, though the teacher should have some good ideas of how to get it started. The delight is that as often as not the teacher learns from the pupils new insights into the spirit-and-life meanings of the lesson, and the teacher gains new respect for the pupils as alive and functioning members of the body of Christ.

Sources for Exhibits of Christian Art in the Local Parish

The Life of Christ, a biennial exhibition sponsored by the Iowa Districts East and West of The Lutheran Church — Missouri Synod. A permanent traveling collection which can be booked for use by congregations, institutions, and organizations. Write Bill Behm, 1306 Merle Hay Rd., Des Moines, Iowa, or either of the District offices.

The Lutheran Brotherhood Insurance Company, 701 Second Ave., S., Minneapolis, Minn., has a permanent collection of artworks acquired through regular competitions. It too can be obtained for local showing.

Local museums often have works of religious significance which can be borrowed for the cost of transportation and occasionally insurance.

Fine works of Christian art can often be borrowed from private individuals in the local area, who are usually happy to loan their artworks if they are assured of reasonable care and precautions.

For information about Lutheran artists and art exhibits write: Lutheran Society for Worship, Music and the Arts, 2477 Como Ave., St. Paul, Minn. 55108.

Sources for Prints of Masterpieces of Christian Art

BOOKS

Ross, Marvin, ed. *The Life of Christ in Masterpieces of Art*. New York: Harper & Bros. 41 beautiful color

reproductions and text. Should be in every church library.

INDIVIDUAL PRINTS

1. *Pictures for the Christian Year* (Export Edition), published by S. P. C. K., Holy Trinity Church, Marylebone Rd., London, N. W. 1, United Kingdom. High-quality prints on sheets 21×15", heavy paper. Very economical: color 56¢ apiece (4 shillings), black and white 14¢ apiece, plus postage. Write for descriptive folder listing selection.
2. *Religious Art*, a Catalogue of Color Reproductions, published by New York Graphic Society. High-quality, high-priced prints worthy of good framing.
3. Magazines, such as *Life* and others, occasionally offer quality reproductions of Christian art masterpieces, which are quite usable in church programs.
4. Bulletin No. 16 from the Lutheran Society for Worship, Music and the Arts: *Art Resources Information*.

FOR FURTHER READING

Henze, Anton and Theodor Filthaut. *Contemporary Church Art*. New York: Sheed & Ward, 1956. A survey from Roman Catholic sources.

McClinton, Katherine Morrison. *Christian Church Art Through the Ages*. New York: The Macmillan Company, 1962. History of and appreciation for church art, including contemporary.

Male, Emile. *Religious Art from the 12th to the 18th Century*. New York: Noonday Press (N124).

Shear, John Knox, ed. *Religious Buildings for Today*. F. W. Dodge Corp., 1957. This book, already listed in chapter 4, contains a valuable section devoted to worship and the arts.

A special issue of the *International Journal of Religious Education*, entitled "Art in Christian Education." February 1959. Write Box 303, New York 27, N. Y.

See also listings under chapter 3, page 49.

QUESTIONS FOR REVIEW

1. Indicate and illustrate the value as well as the weakness of *illustration* as a function of visual art.
2. Why is the expository function of visual art of greater value than the mere illustrative function?
3. How would you define "expression" as a function of visual art?
4. What was the "stripped-down church" favored by some of the reformers? Why has it proved inadequate?
5. When is the proper time for a congregation to give thought to the type of art it will use? Why?
6. Why should a congregation that plans to build engage the most competent artist available?
7. What should guide the members of a congregation in the selection of art materials for their church?
8. How would your congregation be making an "educational" use of art?

With the notes of the organ postlude soaring and tumbling about us on our way out of church, we seldom pause to consider what has happened in our worship that morning. When we do reflect on it for a moment we discover an interesting fact: except for the sermon, most of the time during the service we were involved with singing or listening to worship-oriented music.

Why all the music? What is its function and value? Is it there for window dressing, to “beautify the service”? Or is there a deeper reason why music plays such a prominent role in the corporate worship of the church?

Music is organically linked with the very life of the church in its worship. Both the history of the church and our own inner life reveal that the creation and use of music flows inevitably from the urge to express the spirit of worship in suitable forms.

This urge to give musical expression to worship seems to be universal among mankind. It would be difficult to name a human society, whether primitive or civilized, which has not used music in its religious ritual. In fact, in most early cultures music was predominantly religious in its significance. This is true of the simpler cultures of Africa and Polynesia as well as of the highly cultured Greeks.

What is there about music that makes it such a natural ally of worship? There are times in the lives of all of us

when words alone are not enough. These are the times when we feel so deeply about something that we need a more intense kind of speech to express what we feel. This is just what music is—intensified speech. By means of the music in a hymn or a part of the liturgy we can put more meaning and more feeling into the words. Words and music together provide us with a combined speech form by which we can more clearly do justice to the exaltation and wonder and excitement of “the great things God has done for me.” On the other hand, when we come to worship feeling tired, earthbound, and uninspired, music has the power to help us “lift up our hearts” to the level of worship.

Look for a moment at the hymn “From All That Dwell Below the Skies.” It would be difficult to work up the enthusiasm which this theme of praise demands if we only recited the words. But when we start to sing it, even young children can take part with real fervor. They know what the hymn means even if they can’t understand all the words. A good part of the meaning is in the actual singing of it.

Now look at the hymn “From Depths of Woe I Cry to Thee.” It is an easy hymn to sing. But see how the melody enriches the meanings in the text. We experience, as we sing, the plunging “depths,” the gripping “woe,” the pleading in the word “implore.” They become real to us in a way otherwise unimaginable. This is intensified speech, natural and necessary in human life and a primary aid to worship.

Music in the Old Testament Church

The Bible gives ample evidence of the place of music in the worship of the people of God. The entire book of the Psalms—the hymnbook of the Old Testament church—shows the importance of sung music in Hebrew ritual. These hymns cover a wide range historically: from Moses (Ps. 90) through the era of David and Solomon (Ps. 72) to postexilic times. They come in a wide variety of styles

and forms, as do the hymns in our own hymnal. But just like our hymns today, they were included in the book of Psalms primarily for use in the public worship of the people of God, and in that worship they were sung.

The texts of the Psalms give us glimpses of the musical language with which the people of the Old Testament worshipped God—the 150th Psalm for example:

*Praise Him with trumpet sound;
 praise Him with lute and harp!
Praise Him with timbrel and dance;
 praise Him with strings and pipe!
Praise Him with sounding cymbals;
 praise Him with loud clashing cymbals!
Let everything that breathes praise the Lord!
Praise the Lord! (Ps. 150:3-6)*

If this is an accurate picture of musical practice in the temple—and there is no reason to doubt it—then God’s people of old were certainly much less reticent in their praise than His people of today so often are. Note that the poet is eager to have every kind of musical instrument used in praise of God.

This psalm, however, has more to tell us about praising God, namely, the reason for our praise, and therefore its content.

*Praise the Lord!
Praise God in His sanctuary;
 praise Him in His mighty firmament!
Praise Him for His mighty deeds:
 praise Him according to His exceeding greatness!
 (Vv. 1-2)*

We praise God—and this is especially true when we come together “in His sanctuary”—for who He is and for what He does. The Christian can view the character and the work of God from the vantage point of Christ, who by His suffering and death redeemed sinful mankind “that I might live in His kingdom.” He thus has something especially concrete and wonderful for which to praise

God. This same impulse lies at the heart of the church's worship music and determines its character and content.

Oh, come, let us sing to the Lord:

let us make a joyful noise to the Rock of our salvation!

Let us come into His presence with thanksgiving:

let us make a joyful noise to Him with songs of praise! (Ps. 95:1-2)

Other evidence of music in Old Testament worship dates back to the early centuries of the Hebrew people. After the Children of Israel had left Egypt under Moses' leadership, they camped near the Red Sea, as recorded in Exodus 14. The pursuit of Pharaoh's army, the terror of the Israelites, the response of God through Moses, the opening of a path through the water for the people, and the subsequent destruction of the Egyptian army make up one of the most dramatic episodes recorded in Scripture.

The Children of Israel understood the meaning of this mighty act of deliverance performed by their God. In Ex. 15:1-21 we read how they celebrated the great event — with words carried by singing and interpreted by dancing. This response on their part was natural for a nation led out of bondage unto freedom by the mighty hand of God. The church ever since has been using music to celebrate the mighty acts of God performed for her deliverance.

1 Chronicles 15 tells us that a number of the Levites were appointed specifically to create music for the arrival of the ark of the covenant in Jerusalem. Later this group was expanded into a permanent musical establishment for the temple, including singers, instrumentalists, teachers, and directors of music. The total group numbered 288 full-time musicians (1 Chron. 25:1-8). Evidently the Hebrew people took seriously their worship of God, and they took seriously the music which formed one of the primary vehicles for this worship.

Music in the New Testament Church

From the few musical references that we have in the

New Testament, we can glean important insights into the attitude of the first-generation Christians toward music in their worship.

In Matthew 26 we read of that final meeting which our Lord held with His disciples in the upper room, just before His Passion. Everything that occurred in this meeting, which was climaxed in the institution of the Sacrament of Holy Communion, had stressed for the disciples their unity in Him and their fellowship with one another. Verse 30 tells us that at the close of the meeting this unity and fellowship was expressed in the same way that Christians have been expressing it ever since—by joining hearts and voices in the singing of a hymn.

“Be filled with the Spirit, addressing one another in psalms and hymns and spiritual songs, singing and making melody to the Lord with all your heart, always and for everything giving thanks in the name of our Lord Jesus Christ to God the Father” (Eph. 5:18-20). Thus Paul addresses the Christians in Ephesus and in similar terms the Colossian Christians (Col. 3:16-17). The music he has in mind is directed toward the Lord, it involves the entire church, it is a response to the action of the Spirit, it is based on the great works of God for us, for which we offer thanks and praise. The principles enunciated here are really no different from those implied in Psalm 150. They are the same principles that govern the selection and use of church music today.

Music in the Church Triumphant

In that strange book which closes the New Testament canon, St. John records for us his vision of the final triumph of the church. The language to which John resorts in his attempt to express the inexpressible of heavenly worship (2 Cor. 12:4) is the language of music.

And the four living creatures . . . day and night they never cease to sing, “Holy, holy, holy is the Lord God Almighty. . . .” The twenty-four elders . . . cast their

*crowns before the throne, singing,
"Worthy art Thou, our Lord and God,
to receive glory and honor and power,
for Thou didst create all things,
and by Thy will they existed and were created."
(Rev. 4:8-11; see also 5:8-14; 14:1-3; 15:1-4)*

This entire series of "previews" of heaven in the Book of Revelation reaches its climax in chapter 19, the scene of the marriage of the Lamb. It is the church in celebration, and the text fairly cries for music. As we read it, most of us can hear the thundering chords of Handel's mighty "Hallelujah Chorus":

Hallelujah! Salvation and glory and power belong to our God!" (V. 1)

*Hallelujah! For the Lord God omnipotent reigneth!
(V. 6, Authorized Version)*

Even when we grant that John is using picture language to describe the life of the other world in "earthly" terms, yet it seems safe to say that the church on this side of the veil, using texts that express the great themes of Biblical worship in settings of the finest music, is very close to the life here described by John. She is fulfilling her eternal function, and in so doing is granted a prevision of her eternal destiny. If music is not the essence of the church's life, yet it is one of the most useful of all tools for expressing that life and for sharing it. If our heavenly occupation is so described by John, it is clear that Christians ought to take more seriously their participation in the music of the church on earth.

The Lutheran Heritage of Music

Given the situation that existed in the church at the beginning of the Reformation, and the attitudes toward music in the church which we shall sketch below, the musical results during the Reformation were inevitable. Above all other arts, music was seized as a primary tool for the church's worship and education. The art of music,

more than any other, is one in which all people can participate actively, thus expressing the true character of the church in unity and fellowship while proclaiming to one another the great themes of the Gospel. Hymns were written by the hundreds and the thousands, and a surprising number of them were learned and absorbed by the people and retained in the life of the church. Music for choirs, organ, and instruments based on these hymns engaged the attention of the finest composers and was used in the church's worship. There is a unity, a strength, and a joy which makes this music one of the outstanding treasures of the church.

What is the Lutheran heritage of music? First of all, it is a basic attitude toward music and worship and life. The pattern was set by Luther, and it is one of his greatest legacies to that part of the Christian church which bears his name. It is an attitude which would apply to all the arts, but it is primarily in music that this attitude has expressed itself in the Lutheran tradition. Briefly, the principles may be outlined as follows: (The quotations are from *Luther on Music* by Walter Buszin, Pamphlet No. 3 of the Lutheran Society for Worship, Music, and the Arts.)

1. All music worthy of the name is sacred to men, since the ability to create it and the capacity to enjoy it are gifts of God. *"This precious gift has been given to man alone that he might thereby remind himself of the fact that God has created man for the express purpose of praising and extolling God."* This attitude eliminates the false dichotomy between sacred and secular and sees all well-constructed music as potentially useful for the service of God in every area of life.
2. Music belongs in the life of the church. *"If any would not sing and talk of what Christ has wrought for us, he shows thereby that he does not really believe. . . ."* And again, *"Our dear fathers and prophets did not desire without reason that music be always used in*

the churches. Hence we have so many songs and psalms."

3. Music is important for worship and for teaching. *"Music and notes, which are wonderful gifts and creations of God, do help believers gain a better understanding of the text, especially when sung by a congregation and when sung earnestly."* The effectiveness of music as an educational tool, clearly recognized by the reformers, has been acknowledged in our time by Madison Avenue, as the frequently heard singing commercial will attest. Anyone who doubts its effectiveness has only to ask youngsters to repeat the latest TV ditty from memory, text and tune.
4. Music is important as a reminder of our involvement in and with the created world and the world of men. It helps us better to understand ourselves and the world around us. Therefore people should be encouraged to support it and participate in it. *"I am not of the opinion that because of the Gospel all arts should be rejected violently and vanish, as is desired by the heterodox, but I desire that all arts, particularly music, be employed in the service of Him who has given and created them."* *"We should always make it a point to habituate youth to enjoy the art of music, for it produces fine and skillful people."*
5. Only *good music* is fit for the praise of God. It is not the source or the style of a piece of music which determines its suitability as church music, but its effectiveness as a tool for aiding the church in its worship. Luther underscored this attitude by sending for the finest professional church musicians available to him to help provide materials for the Lutheran Church. Some of the best-loved Lutheran chorale melodies were lifted from secular songs of their day. Johann Sebastian Bach did not hesitate to use musical elements, such as the *Da Capo*

aria, which were unmistakably operatic in their source. But he took great care in bending these elements to their new function, reshaping them so that they would perform as worship music.

Ever since Luther's day, the attitude outlined above has produced a great outpouring of first-rate music written especially for Lutheran worship. In our own time we are witnessing a rebirth of this movement. Some of the most excellent music being written today is being written by Lutheran musicians, based on Lutheran hymns intended for Lutheran worship.

Luther's attitude toward worship further allows the Lutheran Church to accept for its use any worthy music which can be made to serve God through the worship of His people. The criterion must always be whether this music will aid worship. Gregorian psalm tones and jazz idioms can both be made to bear the yoke of such service, though in the latter case especially this must be done with great care and thought.

The Lutheran heritage of music, then, is both a basic attitude and the concrete expression of that attitude in actual music. This heritage preserves for us a solid tie with the past from which we have come, and a lively hope for the future to which we are going. We cannot appreciate the music we have, nor hope to produce more, until we once again begin to cherish the attitude that brought this music into being.

The Hymnal in the Life of the Church

In our study of the Lutheran heritage of music we have seen the central position occupied by the hymn and the liturgy. Congregational song not only provides for active participation of the people in the worship, but supplies the musical raw material for cantatas and other choral works, for organ chorale preludes and much instrumental music. Many studies have shown how fundamental was the chorale to the entire output of church music of J. S. Bach and other Lutheran composers.

Similarly, if we are interested in stimulating the worship life of the church today through music, we must start where Luther started—with hymns and congregational singing. We must recover in our congregations the great heritage of Lutheran hymnody; we must add to this heritage the *best* of hymns from other traditions; and we must stimulate the composition of new hymns of high quality, both text and tune, which will express for our time what earlier hymns did for theirs.

First, we must recover our great heritage of hymnody. By recovery is meant not merely a superficial familiarity, but the appropriation of these hymns as personal possession to be cherished with joy and sung with enthusiasm. Recovery also means that at least a good number of the church's people use these hymns at home and in their daily tasks, not having to depend on their hymnals for every word. That's how it once was in the Lutheran Church.

How can we achieve such a goal? We must plan programs whereby we teach the best hymns to our people, and then use them in our worship and daily life. This can be done by means of a "Hymn of the Month" program in the parish, or some similar project. A hymn is selected for the month which fits the season or major festival of the church year. It is introduced by a bulletin insert and sung by the congregation in the services twice or three times during the month. The choirs may sing settings of the hymn (and meanwhile learn to know it intimately). Thereby the choirs will also begin to recover their primary function of leading the congregation in its singing. The organist and instrumentalists will play music based on the hymn. Organizations and classes in the parish will use the hymn in their group devotions. Families will use it in family worship, encouraging each member to learn it from memory.

Such a program designed for learning hymns should not be used as a popularity contest. The most popular hymns are the best known and therefore do not need such a program. Selections should be based on value and func-

tion. Of the hymns which are not known or are too little known by our people, which are the ones that will aid most in worship? Material to assist in conducting such a program can be found in any good reference work on hymnody, including the *Handbook to the Lutheran Hymnal*, compiled by W. G. Polack (Concordia Publishing House, 1942).

The task of creating great hymns for our own time is a complex one. Great hymns are not produced in a vacuum. They are produced when the climate in the church is right — when the church is ready for them. Part of the necessary climate is an appreciative and active use of what we already have. Yet the start on new hymns must be made, and is being made by some of the church's best poets and composers. We must find ways of letting the people of the church use these new hymns in their worship. Perhaps a supplement to the regular hymnals is needed periodically.

Expression of the Faith Through Music

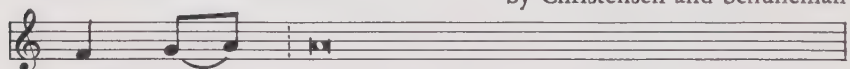
We have included here a few examples of church music at its best in order that we may see in action some of the principles we have been discussing. We have already looked at several hymns in our study of the interaction of text and tune. Many more could be cited: "A Mighty Fortress," particularly in the original form used in *The Lutheran Hymnal*, where the rock-ribbed rhythm makes us feel the strength of the "Fortress"; "Oh, Rejoice, Ye Christians, Loudly," where the refrain becomes an outburst of joy, because now "the Sun of Grace is shining!" "Awake, My Heart, with Gladness," where the vigorous rhythm and soaring lines express beautifully the thoughts of the text; and many, many more. When we sing these hymns "earnestly," as Luther suggested, we find ourselves involved physically as well as emotionally in what the words suggest, and our worship becomes richer.

Another place where music is commonly used in our worship services is with the texts of the Propers, especially

the Introits and Graduals. These texts almost always come from the Psalms and were intended to be sung. Generally a setting which presents the text in a fairly straightforward manner is most suitable. For this reason many churches use some form of *plainsong* as normal settings for the Introit and Gradual, with more elaborate settings available for use on major festivals and special occasions. Below are two plainsong settings of the Introit for the Fourth Sunday in Advent. The first is Gregorian. It still functions well in the church today, though the English language sometimes fits it in a cumbersome way. The second is contemporary, produced for the needs of today's worship in the English language. The two are distinctly different in structure, yet remarkably similar in character and function.

GREGORIAN PSALM TONE I

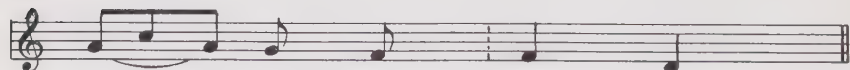
Setting from *Proper of the Service*
by Christensen and Schuneman



Drop down, ye heavens, from above; and let the skies
Ps. The heav - ens declare the



pour down righteousness. Let the earth open and
glo - ry of God: And the firmament show-



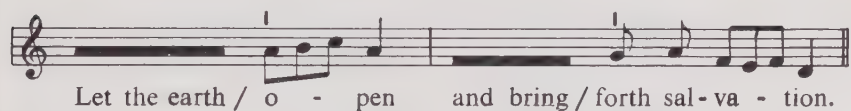
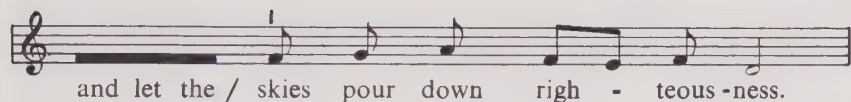
bring forth sal - va - tion.
- eth His hand - i - work.

FORMULARY TONE II

Setting from *The Service Propers Noted*
by Paul Bunjes



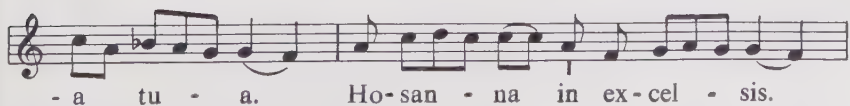
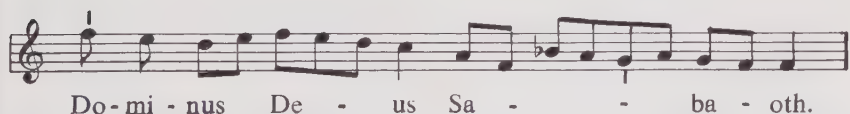
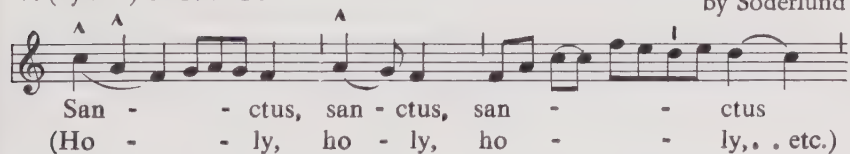
A. Drop down, ye heavens / from a - bove,



Gregorian plainsong included not only the reciting tones, or psalm tones, but also more expressive melodies fitted to specific texts from the service. Here is a *Sanctus* ("Holy, Holy, Holy") melody in the Fifth or Lydian mode. It is a highly organized melody, whose soaring line expresses beautifully the meaning of this text from the Liturgy.

V. (Lydian) SANCTUS

From *Examples of Gregorian Chant*
by Soderlund



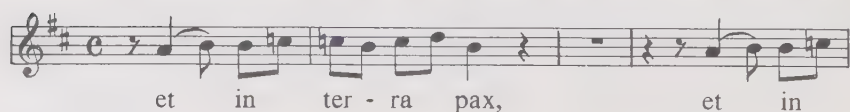
The text of the Chief Service of the church has been set to music many times, especially the unvarying parts called the Ordinary (*Kyrie, Gloria in Excelsis, Creed, Sanctus, Agnus Dei*). In Lutheran practice these parts are usually sung by the congregation, making it impracticable to use complicated music. On special occasions, however, individual sentions or the entire Liturgy may be sung by the choir, allowing the use of music otherwise beyond the capability of the congregation. There are some musical settings of the Liturgy which are so vast in scope that they are obviously not intended for use in an actual service. Even these, however, serve the life of the church by acting as a sort of musical commentary on the meanings of the liturgical text.

The outstanding example of such a piece of music is the Mass in B Minor by Johann Sebastian Bach. Every page of the monumental work carries music that lays bare the meaning of its text. The work is composed to the original Latin text, but the listener will have no trouble following the familiar words from his hymnal.

At the beginning of the Gloria in Excelsis, for instance, the words "Glory to God in the Highest" are set to a brilliant, lofty, firm, and vigorous theme, clearly indicating the state of things in "the Highest," where God dwells.



This is followed without a break by the words: "And on earth peace, good will toward men." Immediately the atmosphere changes. The theme is now soft and pliant, tentative and hesitant, as befits the world of men. But





Bach makes it clear that God's Christmas action has now united these two worlds, for he has bound these two musical ideas into one marvelous movement.

One of the richest experiences of musical worship is offered by Bach's tremendous setting of *The Passion According to St. Matthew*. This is music composed for the worship of the church assembled. It is scored for two sets of chorus, orchestra and soloists, physically separated, with a separate set of soloists to sing the chief characters. In the opening movement the choruses sing "Come, ye daughters, share my anguish!" with a musical texture composed of heaving, churning lines over a throbbing, pounding bass—a true and remarkably powerful subjective expression of anguish. Then the choruses begin a dialogue:

"See Him." "Who?" "The Bridegroom see." . . . "See Him." "How?" "A Lamb Is He." By this time the piece of music seems complete—it lacks nothing. And just at this point Bach accomplishes a musical miracle by bringing in yet a third choir, of boys' voices this time, to add to this

music the objective solidity of the chorale “Lamb of God, Pure and Holy” (LH 146). With this single stroke he has



involved his hearers in a kind of musical “fourth dimension” and pointed them unmistakably to God’s action as the core of meaning in the entire Passion. This is one of the most stirring moments in all music.

An excellent comparison of the finest Lutheran music in traditional and contemporary styles can be made by listening to two cantatas based on the chorale “Wachet auf, ruft uns die Stimme” (“Wake, Awake, for Night Is Flying”). The first is by J. S. Bach and is one of his best-known church cantatas. It is full of musical imagery and description as well as expanded commentary on the concept of Christ as the Bridegroom of the church. This cantata, as well as other music mentioned earlier, is available in a number of good recordings.

The contemporary treatment of the same hymn by Hugo Distler of Germany (available on *Cantate* recording No. 640204, *Geistliche Chormusik*), is also outstanding. The cantata is based entirely on the chorale and stands squarely within the Lutheran tradition. It is also very evocative in presenting the ideas of the hymn. At the same time it manages to add a musical dimension of great urgency for contemporary ears.

A Basic List of Music Collections for Lutheran Choirs

This list does not attempt to be complete, nor to imply that only the music listed is worthy of use in a Lutheran service. It does suggest a basic nucleus of collections of choral music which every Lutheran choir should have, especially those in churches using *The Lutheran Hymnal* (1941).

101 Chorales, harmonized by J. S. Bach. Ed. Walter Buszin. Hall & McCreary.

The Hymn of the Week, Choral Settings. Ed. Paul Thomas. Concordia. Five volumes covering the church year. Traditional and contemporary.

The SAB Chorale Book. Ed. Paul Thomas. Concordia. Traditional and contemporary.

Ten Psalms from the Becker Psalter, by Heinrich Schuetz. Ed. Robert Wunderlich. Concordia.

In addition to the above, the following collections may be found especially useful:

Redeeming Love, revised edition. Lenten and Funeral music for mixed voices, originally compiled by Walter Wismar. Concordia.

Six Settings from "Musae Sioniae," by Michael Praetorius. Ed. Richard Wienhorst. SAB chorale settings that are quite lively.

Sing Praise, Parts One and Two, by Ludwig Lanel, SAB hymns and chorales for the church year and general. Concordia.

The Parish Choir Book. Ed. Paul Thomas. SATB choral music for the church year and general use. An outstanding collection. Concordia.

For musical settings of the Introits and Graduals in chant style, the following are recommended:

The Service Propers Noted, by Paul Bunjes. Contemporary. Concordia.

Proper of the Service, by Christensen and Schuneman. Gregorian Psalmtones. H. W. Gray Co.

Various festival settings of individual Introits and Graduals, or of seasonal cycles, are available from Concordia Publishing House, St. Louis and Augsburg Publishing House, Minneapolis.

Nothing is said in this list about pieces published individually or about many other collections of fine church music. The parish choir that has some or all of the above will be well equipped for its task and will know how to branch out from this list.

A Basic List of Music for Lutheran Organists

The same qualifications that apply to the list of choral music also apply to this list.

The Lutheran Hymnal. Organist edition available. Concordia.

The Lutheran Liturgy, service book section from *The Lutheran Hymnal* available in organist edition. Concordia.

The Parish Organist, Vols. I–IV. Ed. Heinrich Fleischer. Short preludes based on each of the 100 most used hymns in *The Lutheran Hymnal*, plus a short free prelude in each major and minor key. Both traditional and contemporary.

80 *Chorale Preludes*, German Masters of the 17th and 18th centuries (other than J. S. Bach). Ed. Hermann Keller. Peters Edition.

The Little Organ Book (Orgelbuechlein), by J. S. Bach. Various editions. Rich preludes on many familiar Lutheran hymns.

Eight Little Preludes and Fugues, by J. S. Bach. Various editions.

The Hymn of the Week, Organ Settings, by Jan Bender. Accompaniments in contemporary style for Hymn of the Week selections. Also usable as Preludes.

44 *Chorale Preludes (44 Chorale zum Praeambulieren)*, by Johann Christoph Bach. Baerenreiter. Short, simple and easy chorale preludes for many of the hymns in *The Lutheran Hymnal*.

The above list is basic. In addition to these there are many fine collections which the Lutheran organist should know about. Some of them are listed below. Once again, this list makes no claim to be complete in any way.

The Parish Organist, Vols. V–X. Music for the various seasons, plus wedding and funeral music. Concordia.

Wedding Music, especially Part I. Concordia. Processionals, Recessionals, and General Service Music. Usable also in regular services.

Organ Preludes of the Old Masters in All Keys (Orgelvorspiele Alter Meister in Allen Tonarten). Baerenreiter. Free Preludes.

Treasury of Early Organ Music. Ed. E. Power Biggs. Mercury Press.

371 *Four-Part Chorales*, by J. S. Bach. Breitkopf, Associate Music Publishers.

30 *Short Chorale Preludes for Organ*, Opus 135a, by Max Reger. Peters Edition.

30 *Chorale Preludes on Well-known Hymn Tunes*, by Flor Peeters. In volumes of ten preludes each. Peters Edition.

30 *Little Choral Preludes for Organ*, by Jan Bender. Three small volumes of 30 short preludes each. Contemporary and full of ideas. Baerenreiter.

Little Organ Book (Kleines Orgelbuch), by Ernest Pepping. Schott. Outstanding contemporary chorale preludes.

FOR FURTHER READING

Davison, Archibald T. *Protestant Church Music in America*. Boston: E. C. Schirmer, 1933. A criticism of musical practice in American Protestantism, with a strong case for plainsong, 16th-century counterpoint, and Reformation chorales.

Halter, Carl. *The Practice of Sacred Music*. St. Louis: Concordia Publishing House, 1955. A short, practical, informative manual on attitudes and techniques. Should be in every parish library.

Halter, Carl. *God and Man in Music*. St. Louis: Concordia Publishing House, 1963. Short and highly readable investigation into the theological implications of music.

Halter, Carl. *The Christian Choir Member*. St. Louis: Concordia Publishing House, 1959. Short pamphlet giving good background and practical information.

Hoelty-Nickel, Theo., ed. *The Musical Heritage of the Church*, Vol. V (1957) and Vol. VI (1962). St. Louis: Concordia

Publishing House. Essays by some of the church's outstanding musical scholars.

Routley, Erik. *Church Music and Theology*. Philadelphia: Muhlenberg (now Fortress) Press. An outstanding theological study by a man from a different denominational tradition.

Publications of the Lutheran Society for Worship, Music and the Arts, available at 2375 Como Ave., St. Paul, Minn.

Luther on Music, Pamphlet No. 3, by Walter Buszin.

Choral Music, a List Based on Texts Selected from the Propers. Bulletin No. 8.

The Church Organ, Its Role and Selection, by Philip Gehring and Donald Ingram. Bulletin No. 13.

QUESTIONS FOR REVIEW

1. Why does music occupy so prominent a place, especially in public worship?
2. List some suggestions for worship indicated by the Psalms.
3. What information does 1 Chronicles give us about the Hebrew church's concern for worship music?
4. What can we learn from the New Testament regarding the purpose and choice of music for Christian worship?
5. How did the reformers in Luther's day use music to advance the Reformation?
6. Define the expression "the Lutheran heritage of music."
7. What is meant by "hymn of the month"? What is its value?
8. What must we do educationally to bring about a fuller use of great hymns in public worship and in the home?

I open my mouth to speak, and the word is there, formed by the lips, the tongue, the organ of voice; formed by the brain, transmitting the word by breath. I open my mouth to speak, and the word is there, travelling between us, caught by the organ of hearing, the ear, transmitting the thought to the brain—through the word. Just so do we communicate, you and I, the thought from one mind leaping to another, given shape and form and substance, so that we know—and are known—through the word.

(From "For Heaven's Sake," musical revue produced for the North American Ecumenical Youth Assembly, 1961)

Words—our most immediate, most universal, most definitive method of communication, the means which we most often use to give substance to our thoughts and expression to our personality.

Even when we recognize that St. John meant more by his term "Logos" than we have in our translation "Word," yet we also realize that John has said something very profound about the Christ when he calls Him the Word of God which was God. Words are one of the primary means by which we share our self and our life with other persons.

The Literary Arts in the Church

There are different ways of conveying meaning with words. We can use the language of reporting, by which

we usually mean a straightforward and accurate description of physical facts or events. But there is more to life than physical facts and events, and there is more to language than the language of reporting. Language can also be symbolic, evocative, expressive, poetic—all of these are valid and capable of conveying true meanings. In fact, without these kinds of language we would be unable to deal with the meanings to be found in large areas of our life.

As with all the other arts, the art of language is a natural handmaiden of worship. With words we can become as specific as possible in declaring what God has done for us; with words we can give shape and substance to our response. Through their evocative expressive power words can lift our sight beyond the external and can be the vehicle of the spirit of man as well as of God.

Realizing this, it is no surprise when we discover that throughout the Bible, especially in the Old Testament, words are used artistically—that is to say, in a deliberate attempt to say something beautifully and richly; to say more than the surface meanings of the words themselves. There are poetic sections in many of the historical and prophetic books, and there are books whose entire content is poetic, such as the Psalms and the Proverbs. In chapter 2 we examined some cases of Biblical use of symbolic language. Now we shall look at some selections that will help us appreciate the artistic values of Biblical poetry. Through all of this we shall do well to keep in mind what Old Testament scholar C. Umhau Wolf says in *An Introduction to the Old Testament*: “Although all of these books are highly literary in form and could be studied in a literature course, there is in reality no ‘art for art’s sake’ in the Hebrew Bible. Poetry was always used for a purpose, to arouse the emotions and to influence the will . . . all Hebrew poetry had a didactic purpose.”

When we speak of poetry, our background of Western culture usually makes us think of regular lines of metered length, of metric patterns and rhyme schemes. Hebrew

poetry, however, in common with much ancient poetry, is not built around meter or rhyme. It is essentially a poetry of parallelism setting two lines into direct relationship with each other. The relationship between the two lines might be synonymous:

*O Lord, rebuke me not in thy anger,
nor chasten me in thy wrath.* (Ps. 6:1)

or antithetical:

*Whoever loves discipline loves knowledge,
but he who hates reproof is stupid.* (Prov. 12:1)

or one where the second line takes a step forward:

*Ascribe to the Lord, O heavenly beings,
ascribe to the Lord glory and strength.* (Ps. 29:1;
also vv. 5 and 10)

or a relationship of simile or metaphor:

*The wicked are not so,
but are like chaff which the wind drives away.* (Ps. 1:4)

The parallelism might even involve a set of three instead of the usual two:

*Blessed is the man
who walks not in the counsel of the wicked
nor stands in the way of sinners
nor sits in the seat of scoffers;"* (Ps. 1:1)

Whatever the construction or the mechanical device used, the sense of this poetry and much of its charm lies in these parallelisms. These passages say more by being in this pattern than they would if they were in some other form.

Literary Values in the Liturgy

The Christian church has always prized poetic and literary values in its worship texts, for the same reason that they are favored in the Hebrew Bible: "To arouse the emotions and to influence the will." The familiar texts of the historic Western liturgy depend for much of their effectiveness upon the artistic use of language to convey eternal truth.

The influence of the Old Testament poetry, especially the Psalms, upon the early Christian texts is obvious. Many of these are also parallelistic in nature, though their

structure gradually becomes less free and more formal. A good example is the *Te Deum Laudamus* (*We Praise Thee, O God*), a hymn of praise from the fourth century, one of the church's greatest confessions of faith in song. The text is largely parallelistic in construction:

*We praise Thee, O God; we acknowledge Thee to be
the Lord.*

*All the earth doth worship Thee, the Father ever-
lasting.*

*To Thee all angels cry aloud, the heavens and all the
the powers therein;*

To Thee cherubim and seraphim continually do cry:

There is some variation from the strictly dual construction:

The glorious company of the apostles praise Thee.

The goodly fellowship of the prophets praise Thee.

The noble army of martyrs praise Thee.

*The holy church throughout all the world doth acknow-
ledge Thee:*

The Father of an infinite majesty;

Thine adorable true and only Son;

Also the Holy Ghost, the Comforter.

The parallelism that marks the Psalms and the liturgical texts of the church has given rise to the traditional practice of singing these texts antiphonally, whether between a leader and the group or between two parts of the group. This practice makes good sense psychologically, since it serves to create interest and alertness; it also makes good sense artistically with these texts because it fits them structurally.

The *Gloria in Excelsis* (*Glory Be to God on High*) text from the Liturgy is less consistent in its dual parallelism, though it still exhibits a strong tendency toward this kind of structure:

O Lord God, heavenly King,

God the Father Almighty.

O Lord, the only-begotten Son, Jesus Christ;

O Lord God, Lamb of God, Son of the Father. . . .

Here, as in the previous examples, the parallelism serves as a means of intensification of meaning, raising the expression of adoration beyond the level of direct speech. There is in the *Gloria* text also an example of intensification of a different sort:

*We praise Thee,
we bless Thee,
we worship Thee,
we glorify Thee,
we give thanks to Thee for Thy great
glory.*

The use of this sort of “piling-up” technique helps to “arouse the emotions and influence the will” at this early point of the service.

Poetic qualities appear in the texts throughout the Liturgy. In the *Agnus Dei* (*Lamb of God*) we address a hymn of adoration and petition to the Christ whose sacrifice is effective for the whole world. Part of the richness of this text is in the three-part repetitive form. We do not merely repeat the same thing each time we sing, “O Christ, Thou Lamb of God, that takest away the sin of the world, have mercy upon us and grant us Thy peace.” The formal repetition has added depth of meaning to the text.

The ancient prayers of the church called “Collects” are gems of literary expression. According to Luther Reed (*The Lutheran Liturgy*, p. 264), “the perfect Collect is an art form whose poetic values are expressed not in rhymed words but in rhymed thoughts, arranged in definite patterns of rhythmic prose.” In addition, the finest Collects are marked by a depth of content expressed in the fewest possible words, a disciplined economy which is the hallmark of many fine works of art. Of the many examples that might be chosen, here is the Collect for the Third Sunday after Trinity:

O God, the Protector of all that trust in Thee, without whom nothing is strong, nothing is holy, increase and multiply upon us Thy mercy that, Thou being our Ruler and Guide, we may so pass through things temporal that we

finally lose not the things eternal; through Jesus Christ, Thy Son, our Lord, who liveth and reigneth with Thee and the Holy Ghost, ever one God, world without end. Amen.

Literary Values in the Hymns

The great period of hymn production in the Lutheran Church is usually admired mostly for its hymn tunes. Too often overlooked is the fact that this same period produced some of the finest of hymn texts, such as Philip Nicolai's famous pair "Wake, Awake, for Night is Flying" and "How Lovely Shines the Morning Star." These hymns are often called the "King" and "Queen" of Chorales, both for their texts and their melodies. Other examples of fine poetry among many worthy hymns are "Praise to the Lord, the Almighty" and "Now Rest Beneath Night's Shadow," both of which have been included in secular anthologies of German lyric poetry. This last hymn deserves a closer look.

Each of the stanzas (*The Lutheran Hymnal* unfortunately has only six of the original nine) is built around the poet's observation of the day's ending, compared or contrasted with an analogous experience in his spiritual life as a Christian. Thus, in stanza 1, the world going to slumber provides him with a call to spiritual awakening. In stanza 2, the setting of the sun reminds him of the rising of Christ the Sun within his heart, and so on. Each stanza contains real insight into Christian life and experience. The final two stanzas are known and loved by many Christians, including children, as evening prayers. Simplicity and richness, sweetness and strength are combined in these lyrics in a marvelous way. The poet, Paul Gerhardt, also gave us such hymns as "O Sacred Head, Now Wounded," "All My Heart This Night Rejoices," "Awake, My Heart, with Gladness," and many more. He has been called the "sweet singer of the Reformation."

In the previous chapter we discussed the importance of urging the production of good-quality hymn melodies

to meet contemporary needs in the church. The need for contemporary hymn texts, written by people with theological understanding and poetic skill, is equally urgent. Many areas of modern experience and concern—city life, scientific worldview, modern warfare and its hideous possibilities, the church's mission outreach to its own communities—are scarcely touched in the body of hymns that are available to the church for its public worship. Hymn texts that deal creatively with these contemporary themes have begun to appear. More and better ones will be produced when the people of the church make it clear that they really want them and show that they treasure and use them.

Drama in the Church

When we take the art of language and combine it with the art of action and movement, we have the raw materials for drama. Drama is basic to human experience because man reveals and completes his real self in his actions. Man is not only his ideas and feelings and attitudes, but his ideas and attitudes and convictions in concrete action.

Drama has the power to involve us. When we see enacted a situation whose significance we feel and with whose circumstances we can identify, we find ourselves involved in that situation to a remarkable degree. All of us have known the power of this kind of involvement, whether the drama was presented on the stage or on the screen. In drama we have the powers of words, of action, of visual design, and often of music and dance combined with the impact of thought and idea. It is a very "complete" art form.

As with music, drama has been associated with religion from the beginnings of its history. One basic ingredient common to all primitive religious ritual is the man who stands for God confronting the man who stands for men. This ritual drama accomplished among the worshipers a consciousness of the presence of an unseen force or forces and the pattern and purpose of these "powers."

In the Christian proclamation we are confronted with a great drama—a mystery of mysteries. In this cosmic drama God not only faces and confronts man, but God *becomes* man while still maintaining fully the identity of the God-character and the man-character. In this drama the conflict between man and God becomes a triumph of God over evil so that man is reconciled to God and shares in the triumph. The essence of this drama is not mere understanding, but rather involvement in the mystery of Christ's redeeming life, death, and resurrection.

The Christian is regularly caught up in this drama through his worship in the church. The essence of all drama is the conflict or struggle that ensues because a character needs something, lacks something, is less than *whole* (less than *holy*). The Christian worshiper gives voice to this need, this unwholeness, every time he joins with other worshipers to sing "Lord, have mercy! Christ, have mercy!" In the Liturgy he is caught up in the struggle with "the devil, the world, and our flesh," as Luther often put it.

In the Liturgy the Christian also becomes involved with God's mighty victory ("Glory be to God on high, and on earth peace, goodwill to men!") and shares in the fruits of Christ's victory as it applies to his own life ("Take, eat . . . take, drink . . . for the remission of sins"). From his involvement in worship he goes out to continue the struggle in his own life drama, with fresh power to fight and new assurance of victory.

It is clear from this description that when we analyze the public worship of the church as drama, the worshipers in the pew are not the audience. Each worshiper must be more than an observer of the drama; he is an actor in the drama. The stage is not the chancel, but the chancel and the nave together. The actors in the pew carry the drama forward by listening, speaking, singing, standing, and kneeling, and inwardly by seeking and being found by God. All this goes on when Christians gather for worship around Word and sacrament.

It is no secret, however, that most Christians in church do not seem to be aware of the great drama in which they are participating. Intelligent and involved participation in corporate worship doesn't just happen. Just as a careful playgoer will read and study the play in preparation for seeing it, so there is need in all our parishes for direct and continuous education of Christians for public worship. Unless all its members are fully participating, the worship life of the church suffers. And when the worship life of the church suffers because of meaningless and perfunctory performance of ritual, the church is sick indeed.

Chancel Drama

While there is great drama in the Liturgy, the Liturgy is not primarily a dramatic art form. It is a fundamental form of Christian worship which is something much more than an art form. However, the use of dramatic art is not something new or novel to the Christian church. During the medieval period Christians began dramatizing Biblical events as part of the worship service.

One of the earliest known examples of such a dramatization was evidently used to open the service on Easter Day. A man dressed as an angel appeared at the head of the main aisle leading to the altar, and several persons representing the women came down the aisle toward him. Their dialog followed the familiar words of the Easter story: "Who will roll away the stone for us from the door of the tomb?" "Do not be amazed; you seek Jesus of Nazareth, who was crucified." This short scene was then followed immediately by the singing of the Easter Introit: "He is risen! Alleluia! Why seek ye the living among the dead? Alleluia! . . ."

From this simple extraliturgical beginning there developed a flourishing body of dramatizations of Biblical scenes and allegorized experiences from Christian life, called mystery plays and morality plays. They became so elaborate (and so unchurchly at times) that they were finally forced out of the church and were then taken up as

major community projects. In an age when few could read the Bible and few could hear regular sermons, this religious drama must have provided a prime source of knowledge and understanding of Christian teaching for many of the people.

In our day we have seen a revival of drama in the church. Important dramatic works have been written especially for performance in the chancel of the church. Some of these works stand as classics of the dramatic art, such as the well-known verse drama by T. S. Eliot, *Murder in the Cathedral*, written and performed for an annual festival at the great Cathedral of Canterbury in England.

Since then we have had many more dramatic festivals and performances in churches. Newly organized traveling companies have performed newly written plays and dramatic adaptations in chancels all over America. Plays have been written and performed over the radio, such as Dorothy Sayers' play-cycle on the life of Christ entitled *The Man Born to Be King*. Dramatic interpretations of the life of Christ or other Biblical events by outstanding authors have appeared over television. Drama societies have been formed and books published. It is safe to say that we are in the middle of a contemporary revival of drama in and for the church and that this revival is marked by increasing interest and the appearance of some quality material.

Appended to the end of this chapter, together with the list of books for further reading, is a list of some of the plays that have helped to spark this revival. There is also a list of some of the touring companies which are performing these works in churches and communities around the country.

Some of the plays are deliberately written to be so short and so simple in their physical requirements that they lend themselves well to production by groups in the local parish. About all that is required beyond willing people is one person with enough training or experience to organize

and direct the production. Books that will help in this endeavor are included in the bibliography.

Drama in Christian Education

Drama is by its very nature a self-revealing medium, and this makes it an effective tool in education. In drama we are confronted with important facts in a way that leads to greater self-understanding. This should win for drama a wider use in the educational program of the church.

Teaching methods vary in their effectiveness. It is said that in general children tend to retain information or ideas to the degree that they are involved actively in the learning process, and many experiments in learning have confirmed this. The following teaching methods are ranked in the order of pupil involvement, and thus presumably in the order of effectiveness for retention, from lower to higher:

Reading only; hearing only; seeing only; hearing and seeing; expression by pupil; expression and action by pupil.

Look again at the last method in the sequence, the one that should make for most effective teaching and learning. This is just another way of saying *dramatization*. Teachers who have experience particularly with young children recognize the effectiveness of role playing and dramatization as a teaching method. It not only helps the children retain information, but also helps them understand the relationships and emotional meanings of a Biblical event.

The use of drama requires imagination and an adventure-some spirit on the part of the teacher, as does all good teaching. Because of the effectiveness of this technique for retention, the teacher must take care that the main action of the dramatization revolves around the main point he is trying to bring home to the pupils. The children will remember what they *do*; the teacher must be sure that what they do is what he wants them to remember.

A further word is in order concerning educational drama for children, especially creative drama. The purpose

of this activity is the involvement and learning of the children themselves, not the entertainment of an audience of parents or members of the congregation. Since most children, like most adults, will be very self-conscious in the presence of an audience, it is doubtful whether the educational goal will be achieved unless the children are in a closed group when such activities are conducted.

Dramatic teaching is also being done in some church schools by means of puppets. This is a fascinating way of presenting and interpreting Biblical truth to younger children. As with any dramatic form it involves the viewers in the story. A narrator, or the puppet characters themselves, can be used to ask questions and lead a discussion after the story presentation in order to drive home the central point.

Drama also has its place as an educational tool with adults. Among the plays listed at the end of the chapter are some which are very short, ranging from 10 to 20 minutes in performance. Some are humorous and very pungent in dealing with problems basic to human life. Parish groups have used them successfully in "reading performances"—performances which are carefully rehearsed and staged complete with costumes, sets, and lighting, but in which the characters read their lines instead of reciting them from memory. After the short performance, the group which has produced the play may become a panel to discuss with the audience the ideas in the play. Such procedures have led to some very interesting discussions.

Most plays suitable for reading are very simple in their stage requirements and can be produced with only a few rehearsals. We cannot overemphasize the necessity of using the finest dramatic material for this sort of program and of presenting it well. The kind of material one finds in the usual collection of "church plays" is unlikely to stimulate much discussion about the basic questions of faith and life.

The Art of Movement in the Church

A word should be said about religious dance forms, which are also experiencing a revival in the church. We remember that the Children of Israel used dance as one of the means of celebrating their deliverance at the Red Sea (Ex. 15:20). Through bodily movement they could express their joy and gratitude; through bodily movement they could interpret the meaning of these climactic events. Somewhat the same thing is taking place today as "rhythm choirs" and interpretive dance groups come into the chancel to express or interpret some of the church's great worship themes.

This idea is not so farfetched as it may seem on first hearing. Every Sunday we see simpler forms of the same thing. The pastor faces, in turn, the altar or the people, interpreting through his bodily position the meaning and direction of the liturgical action. The worshipers stand, sit, or kneel for the same reason. The basic idea behind a "rhythm choir" or "motion choir" is the same as that which is behind a musical choir—to allow the performance of material too complicated for the entire group of worshipers.

Most of the work in this medium is still exploratory and tenuous. Much more study and experimentation needs to be done before liturgical dance will be an effective means of worship for many of the church's people. But the work needs to be done, and it will require understanding and an open mind in the church. Here again church school teachers have an opportunity to involve their pupils creatively in activity for the purpose of achieving educational goals.

The Impact of Contemporary Literature

The literary arts play a part in the life of the church outside their use in worship or church drama. The people of the church are people who participate in the culture of their total world. One facet of contemporary culture which

has had great influence is the new literature. The plays, novels, and poems of the best writers today often have deep religious significance, even when the authors are writing without a specifically "religious" reference.

Such studies as William Mueller's *The Prophetic Voice of Modern Fiction* and Donald Deffner's "*The Paperback in the Pew*" have explored the religious dimensions in contemporary literature. They have pointed out that many of the authors have achieved truly prophetic insight into the predicament of modern man. In their works they have traced and analyzed man's predicament in unforgettable terms.

Why should the Christian turn to such a source for literary insights into the religious situation of today? Mueller gives us his answer:

"In short, there is the paradoxical situation in which much of our ostensibly religious writing is hardly worth the time of a person seeking religious insights or aesthetic satisfaction, and in which the most profound religious writing is frequently to be found in works which may initially appear to have little or nothing to do with man's relationship to God."

The religious value of much of this literature is also part of its problem: It can bring man face to face with his predicament but does not seem to be able to direct him toward a solution. Mueller says it well:

"The novelist will not save us, but he may well bring us to the knowledge that we are in need of salvation."

Do church people need this knowledge today? It is especially in the organizations of the church that the self-righteousness of phariseeism is likely to flourish under the whitewash of "religious works." And there is evidence that even a lifetime of hearing such terms as "sin" and "miserable sinner" have often failed to produce in church people a humble awareness of spiritual failings and need. Nor is pious and passionate moralizing the method by which the human heart is convinced of sin and of the need of God's mercy and light and Spirit.

If one can judge from the sale of books in this country, the prophetic voice of modern fiction and drama is getting through to more people, and more effectively, than any other prophetic voice in our culture today. The church must be ready to make use of this voice so that it can add the evangelical voice of God acting in and through Jesus Christ for the rescue of man from his predicament.

An example of the kind of religious insight referred to above may be found in Arthur Miller's play *Death of a Salesman*. The salesman, Willy Loman, is a classic instance of what Deffner types the "Man of Despair." Willy wants desperately to be loved and accepted by his family, and feels that to do this he must be a big success as a salesman. When he fails in his work, he cannot bring himself to feel that his family loves him. Finally he chooses suicide as his only means to gain attention and acceptance from other people. His epitaph is summed up poignantly by his son at the funeral: "*He never knew who he was!*" The sensitive reader knows that he is meeting Willy Lomans every day, and that to some extent a Willy Loman lives in himself. The sensitive *Christian* reader recognizes in this character a sharp portrayal of man's life without Christ.

Not all of contemporary literature reflects the attitude of despair. J. D. Salinger's novel *Franny and Zooey* expresses a viewpoint akin to a Gospel insight. The girl Franny comes home from college in rebellion against the world and against the hypocrisy and lack of reality she finds in the lives of people she meets. Her rebellion has led her to reject and despise other people. Her brother Zooey, just as much a rebel but a wiser one, devises an ingenious way to get through to her in order to restore her to meaningful living. He recalls that an older brother Seymour, whose memory exerts a sort of mystical influence on both of them, had once made him shine his shoes before going on to do a radio broadcast. "He said to shine them for the Fat Lady. . . . He never did tell me who the Fat Lady was, but I shined my shoes for the Fat Lady every time I ever

went on the air again.” Then he drives home his point to Franny:

“*There isn’t anyone out there who isn’t Seymour’s Fat Lady.* That includes your Professor Tupper, buddy. . . . There isn’t anyone *anywhere* that isn’t Seymour’s Fat Lady. Don’t you know that? Don’t you know this secret yet? And don’t you know—listen to me, now—*don’t you know who that Fat Lady really is?* . . . Ah, buddy. It’s Christ Himself. Christ Himself, buddy.”

This is still a long way from a full statement of the Christian Gospel, but the author has effectively presented an important truth that is part of the Christian gospel: In this imperfect world I demonstrate my Christian faith by accepting other people and serving them, even as God has accepted me and loved me in Christ. If the life of God is truly present in me, then I will find “Christ in my neighbor,” as Luther suggests, even when this neighbor happens to be repulsive or humanly disappointing or has little in common with myself. A keener awareness of this truth among church people would do much to gain for the Gospel proclamation a greater hearing and would make the church more effective in our society.

Societies for Religious Drama

Religious Drama Society of Great Britain, 166 Shaftesbury Ave., London, W. C. 2, England. Publishes a magazine *Christian Drama* and play lists, plays, and many useful pamphlets.

Lutheran Foundation for Religious Drama, 3 West 65th St., New York 23, N. Y. Produces plays, organizes workshops and institutes.

Lutheran Society for Worship, Music and the Arts, 2477 Como Ave. West, St. Paul, Minn., 55108. Conducts studies, encourages productions, publishes bulletins, such as No. 6, *Drama in the Church* and No. 10, *The Liturgical Play: Outline for Production*.

Workshops in Religious Drama

Lutheran Foundation for Religious Drama—address above.
St. Mary's College, South Bend, Ind.; annual.
Lake Forest College, Lake Forest, Ill.; annual.

Outstanding Plays on Biblical or Christian Themes

- Bachman, J. W. and E. Martin Browne, eds. *Better Plays for Today's Churches*. Association Press, 1964. A collection of twelve plays ranging in playing time from ten minutes to one and one-half hours. It includes the deservedly popular "Christ in the Concrete City."
- Berryhill, Elizabeth. *The Cup of Trembling*. Seabury Press, 1958. A play derived from the life of Dietrich Bonhoeffer. Has considerable power despite some dramatic faults.
- Brown, E. Martin, ed. *York Nativity Play*. Samuel French, Inc.
- Eliot, T. S. *Murder in the Cathedral*. Harcourt Brace, 1935. A poetic drama based on the murder of Archbishop Thomas a Becket in Canterbury Cathedral in the 12th century.
- MacLeish, Archibald. *J. B., A Play in Verse*. Houghton-Mifflin, 1958. Produced on Broadway, won Pulitzer Prize. Based on story of Job. Very effective in spots, but misses some of the point of Biblical Job.
- Porch Plays*, Baker's Plays, Boston 10, Massachusetts.
- Religious Drama 1*, ed. Marvin Halverson. New York: Living Age Books, Meridian, 1957. Full-length contemporary plays by W. H. Auden, Christopher Fry, D. H. Lawrence, Dorothy Sayers, and James Schevill.
- Religious Drama 2*, ed. E. Martin Browne. New York: Living Age Books, Meridian, 1958. Twenty-one medieval mystery and morality plays.
- Religious Drama 3*, ed. Martin Halverson. New York: Living Age Books, Meridian, 1959. An anthology of modern morality plays, from very short to full-length.

Included are some which are quite suitable for production in the parish.

Rutenborn, Guenter. *The Sign of Jonah*. Nelson and Sons, 1960. A play by a German author exploring the question of collective guilt.

Sayers, Dorothy. *The Man Born to be King*. Harper & Bros., 1943. A playcycle on "the life of our Lord and Savior Jesus Christ," written for radio.

Solomon, Stanley. *Armageddon*. Published in *MOTIVE* magazine, Vol. 24, No. 3, December 1963. A one-act confrontation between God, Satan, and a Lover of God. Witty and provocative.

FOR FURTHER READING

LITERATURE

Deffner, Donald L. "The Paperback in the Pew," *Concordia Theological Monthly*, XXXII (August 1961).

Hopper, Stanley Romaine, ed. *Spiritual Problems in Contemporary Literature*. New York: Harper Torchbook, 1957.

Mueller, William R. *The Prophetic Voice in Modern Fiction*. New York: Association Press, 1957.

DRAMA

Chapman, Raymond, ed. *Religious Drama: A Handbook for Actors and Producers*. London: Religious Drama Society of Great Britain.

Ehrensperger, Harold. *Religious Drama, Ends and Means*. Nashville: Abingdon Press, Probably the single most valuable book on the subject in the United States. Contains as especially good annotated list of religious plays.

Mesely, J. Edward. *Using Drama in the Church*. Rev. ed. St. Louis: The Bethany Press, 1955.

Taylor, Florence. *Drama in Religious Education*. London: The Talbot Press, 1944. By the Society for the Propagation of Christian Knowledge (SPCK).

A special issue of the *International Journal of Religious Education*, titled "Drama in Christian Education," February 1961. Box 303, New York, N. Y. 10027.

PUPPETS

Meyers, Galene J. *Puppets Can Teach Too*. Augsburg Publishing House, 1966.

- Musselman, Virginia, *Simple Puppetry*. Playground Series No. 4. New York: National Recreation Association, 1952.
- Woman's Day Magazine, *Puppets*. A small pamphlet which includes detailed directions for building portable professional or simplified home puppet theaters, and for making hand puppets, costumes, scenery, etc.

QUESTIONS FOR REVIEW

1. Distinguish five kinds of parallelism in Hebrew poetry. Find several illustrations of (a) synonymous and (b) antithetical parallelism in the Psalms and copy them for class.
2. What constitutes the strength and beauty of the *Te Deum Laudamus* or the *Gloria in Excelsis*?
3. What makes so many of the Collects strong and timeless?
4. Why is drama said to be a very complete art form?
5. In what sense is the Gospel, or Christ's work of redemption, drama?
6. Why may we call the morning service with the celebration of Holy Communion drama?
7. What is the state of religious drama today?
8. Explain the power of modern fiction from the religious point of view. What is also its weakness?

Throughout our study we have been concerned with life of the church. This life, though hidden is very real, just as the church itself is no mere abstraction but a living organism. Nevertheless the essence of the church's life is hidden, not physically apparent. We cannot blithely assume that because we attend meetings, work in organization, make contributions, or otherwise involve ourselves in the church's physical business, we are necessarily participating in the spiritual life of the church. All of our activities may be surface manifestations of the church's spiritual life, but they are not necessarily of the essence or spirit of that life.

How can we participate in the fullness of the real, God-intended life of the church? First, we must realize that the church is people—the communion of saints. The church is people in *relationship*—in relationship with God the Father as forgiven and redeemed children, in relationship with other Christians as fellow members of God's family. In their relationship with God these people receive from Him His divine life; in their relationship with one another they share this life of God as members of the body of Christ and as branches in the Vine.

In our families we share life in several different senses. First, we share the fact that we are alive; we share the quality of life that makes us human; we share the marital and genetic relationships that make us part of the same

family. We share life in the *biological* sense. We also, however, share one another's joys and sorrows, successes and frustrations. We encourage and support one another; we give ourselves to one another in mutual love and service. This we might call sharing life in the *active* or *functional* sense.

The concept of sharing life is important for a proper understanding of the church's life and worship. The church is God's family. Its members all possess the life of God generated in them by His Holy Spirit. This spiritual life they share as members of the same physical family share biological life. But they are also to share the life of God in the functional or active sense. "Through love be servants of one another" (Gal. 5:13). "Faith working through love" (Gal. 5:6), that is, faith expressed in concrete loving action toward one another, is to be the sign that the life of God is truly present among the people of the church.

A Clear Picture of the Church's Life

The active sharing of life takes place in many ways in the church, but perhaps nowhere so clearly as in corporate worship—in the home, in the church school, and especially in the use of the Liturgy. When the people of the church gather together in worship, they are "showing forth the praises of Him who has called them out of darkness into His marvelous light." In this way they receive life from the church's Lord through His Word and sacrament. They also serve one another through common participation in worship and in teaching one another.

We may not, however, assume that the life of the church is confined to the time or place of *corporate* worship and study. The church is active wherever Christians are, whether *assembled* for worship or *dispersed* in the world. The life which Christians share as members of the body of Christ is to be demonstrated and taught to all men. This is done not only by witnessing to the love of God in Christ Jesus verbally but also by *living* the life of God's kingdom.

But the public worship of the church serves the total life of the church in several important ways. Properly directed, it can call attention to the fact that this life goes on even when the people of the church are not assembled for worship. Public worship makes visible that which is to be going on at all times in the lives of individual Christians. It is rather like the submerged life of the church "surfacing into view." Unless we see our corporate worship in this light, we are in danger of lapsing into the comfortable idea that we can satisfy our commitment to the life of God in us by mere participation in some churchly ritual.

Secondly, the corporate worship of the church is vitally important in sustaining the spiritual life of its members. The assembled church and the dispersed church are still the same church, and the two phases of its life bear an organic relationship to each other. The church assembles for worship and study to receive and to share the life of its Lord. The church disperses to communicate this life to other people in the world in the various vocations and relationships of its members. If the corporate life of the church is not what it should be, the church is not likely to carry out its mission effectively in dispersion.

Form Follows Function

This famous dictum was enunciated by Louis Sullivan, an architect whose work helped to inaugurate the contemporary period in architecture. By this he meant that the *form* a building is given should not be decided arbitrarily, but should grow out of the *function* which the building is to serve. The principle is not limited to architecture. It is true also of the form of the church's corporate worship, which is called *the Liturgy*.

We sometimes hear the question: "Why have formal worship at all? Doesn't this make for cold, mechanical worship?" It may, of course. So may "informal" worship, for that matter. The nature of true worship does not depend

upon the forms used, but upon the faith of the worshiper and his inner response. On the other hand, the forms used in corporate worship do depend upon the nature of worship and upon the function which such worship serves in the life of the church.

We have no choice as to whether our public worship is to be "formal" or not. As soon as we put together any two elements—let us say a hymn and a prayer—we have created *form*. The only alternative to such form for a group of people worshipping together is chaos, and the God whom we worship is not a God of confusion but of order, as St. Paul reminds us in 1 Corinthians 14.

Our only choice, then, is the choice of the kind of form we shall use. God has not blueprinted for His New Testament church the structure for public worship, but He has supplied the essential elements for that worship. Consider a few of them:

"And they devoted themselves to the apostles' teaching and fellowship, to the breaking of bread and the prayers" (Acts 2:42). Never has the spiritual power of the church's life been more apparent than in that first generation, and the church of succeeding generations has rightly imitated those first-century Christians by including each of these elements in the Liturgy and life of the church: (1) apostolic teaching, (2) participation and sharing in the joys of the Gospel, (3) the celebration of the Lord's Supper, and (4) public, formal worship.

"He was praying in a certain place, and when He ceased, one of His disciples said to Him, 'Lord, teach us to pray.' . . . And He said to them, 'When you pray, say: (Our) Father . . .'" (Luke 11:1-2). The prayer our Lord gave to His disciples is so full of meaning for us as Christians that the church has wisely never tried to "improve" on it. The prayer is included in every regular service of public worship.

"Take, eat; this is My body . . . Drink of it, all of you, for this is My blood" (Matt. 26:26-28). *"Do this in*

remembrance of Me" (1 Cor. 11:24-26). Ever since our Lord spoke these words of loving command and gracious invitation, His church has centered its corporate worship around the action of Holy Communion, which means holy sharing. Not to do so would be like refusing to follow the prescription of a trusted physician, for in this action the church both receives and proclaims its life.

Just as the church is the body of Christ in this world, so the church in its corporate worship reflects the life that it shares with its Head. It knows no other life than the life of God which comes to it through the Lord Jesus Christ, and it knows no other worship than the worship of God through Jesus Christ. Because Christ is revealed to the church in the sacred Scriptures, the church gladly uses the language of the Scriptures to praise and adore the God who revealed Himself through the Scriptures, as it does in the *Introits* and *Graduals* (mostly psalms), the *Gloria in Excelsis* (Luke 2:14); the *Offertory* (Ps. 51:10-12); the *Sanctus* (Is. 6:3 and Matt. 21:9); the *Nunc Dimittis* (Luke 2:29-32); and less directly in almost every part of the Liturgy.

Christ-Centered Worship through the Year

The public worship of the church is Christ-centered worship. It is the worship of the triune God in and through the Second Person of the Holy Trinity. The entire action of the church's worship focuses on the saving purpose of God as it has been fully accomplished and revealed in Christ Jesus. The church recognizes as the great theme of its worship the salvation established by its Lord and the significance of this salvation for the faith and life of the Christian.

The one great theme of the church's worship has many facets. That is why the church structures its public worship in the form of the *church year*, the *Christian year*. The

broad sweep of “salvation history” in the Old Testament, the earthly life, death, and resurrection of our Lord, the life of the early church—so many aspects of the foundation of Christian faith demand a systematic approach.

By means of the church year Christian worshipers can focus their attention on each important step as they follow God’s great plan of salvation: The preparation for His coming in the season of Advent; the giving of Himself by means of the Incarnation in the season of Christmas; the manifestation of Christ’s deity and mission in the season of Epiphany; the demonstration of His unbounded love and self-sacrifice in the season of Lent and in Holy Week; the triumph of Christ’s resurrection and the promise of new life for His people in the season of Easter; and the grace and life of His people by the power of the Holy Spirit in the season of Pentecost and Trinity.

It is interesting to note that at the end of the Trinity* season, with its emphasis on spiritual life and growth, the thoughts of the church center around the life with God in eternity, the final goal of the church and all her members. Quite naturally this includes the idea of preparation for the “second coming” of the church’s Lord in judgment and to take His bride to His eternal marriage feast.

But the “coming of God” is also the theme of the Advent season, the beginning of the church year (see diagram on page 128). In Advent we open our hearts to the coming of God in history in the person of Jesus of Nazareth; to the coming of God into our lives in Christ, our Lord; to the coming of Christ at the end of our age as Savior and Judge. Thus the church year begins and ends with the coming of God. The form of the church year is circular.

* Sometimes referred to as the Post-Trinity season since, unlike the seasons of Christmas, Epiphany, and Easter, it does not share the character of the major festival for which it is named. The Post-Trinity season, then, is that group of Sundays which come “after Trinity” but have no special connection with the Festival of the Holy Trinity. The Roman Church numbers these Sundays “after Pentecost.”

The Colors of the Church Year

Violet—The color of repentance; also signifies royalty. Used in seasons of preparation before major feasts, such as Advent and Lent.

White—The color of purity and of rejoicing. Used for Christmas, Epiphany, and Easter and their seasons, and for Holy Trinity and its octave (eight days).

Green—The color of life and growth. Used in seasons where these are stressed, such as Post-Trinity, and possible Pre-Lent.

Red—The color of fire and of blood. Used for Pentecost, the festival of the Holy Spirit, and for days assigned to Christian martyrs.

Yet there is another dimension to its form. If the church year is something that is lived and not merely “observed,” the worshipping Christian does not end up where he started. When the church year has come full cycle, he will find that he has indeed “grown in grace and in the knowledge of our Lord and Savior Jesus Christ” (2 Peter 3:18). He has advanced in Christian understanding and in the power of Christian living while making his annual pilgrimage, thus demonstrating that essential “third dimension”—the subjective dimension—in the worship of the church. The Christian’s experience of the church year, then, is helical or spiral to the extent that it fulfills for him its intended purpose. That is to say, as he annually experiences and lives the church year, he grows toward maturity in Christ and the Christian life.

Each individual service of worship in the cycle of the church year also has its own characteristic shape. We might liken it to the shape of a house, built to the same structural plan as all the other chief services of the church year, yet “decorated” differently from all others to reflect its unique position in the overall cycle. The fixed structural parts are known as the *Ordinary* of the service,

and they include the *Lord, Have Mercy*, the *Glory Be to God on High*, the *Creed*, the *Holy, Holy, Holy*, the *O Christ, Thou Lamb of God*, and others. The variable parts of the design are called the *Propers* of the service, and they include the *Introit*, the *Collect*, the *Epistle*, the *Gradual*, the *Gospel*, and others, including the *Sermon* and the hymns.

Let us now take a very quick tour of so wonderful a house, for “this is none other than the house of God, and this is the gate to heaven.” (Gen. 28:17)

The House of God

We enter the house by way of a porch or entryway, where we remove our coats and overshoes, the outer garments of our worldly life which would act as a barrier between us and our Host. “Put off your shoes from your feet, for the place on which you are standing is holy ground,” God told Moses standing before the burning bush. This entryway to the service is, of course, the *Confession and Absolution* of sins.

Having properly prepared ourselves to meet our Host, we stand before the great front door of the service, which is opened at the Introit. The word literally means “he enters.” And enter we do, into a brightly lighted parlor where we greet our Host and affirm our relationship with Him—a relationship on our part of dependence and trust, of joy and gratitude, of worship and adoration. This we do in the *Kyrie*, *Gloria*, and *Collect*.

Now our Host leads us into the next room, a spacious dining hall, where the table is loaded with a magnificent banquet prepared especially for us—the feast of His Word, as it is laid out before us in the *Epistle*, *Gradual*, *Gospel*, and *Sermon*. Of course, this food does us little good unless we take and eat, which we do by faith—the faith which we express and proclaim in the *Creed*.

After our bountiful spiritual feast, the Host leads us through yet another door (the *Offertory*) and down an

inviting corridor (the *Preface*) into a splendidly ornamented room, beautiful beyond description (the *Sanctus*). In this room we can glimpse a vision of heaven itself and the worship of saints and angels before the throne of God. We are a part of that worship too, for we belong to the same family of God. (The *Lord's Prayer*)

It is obvious that this room is not yet the end of the journey, for on its other side is another door, the final door leading to the inner temple of the house, the hidden room where God will meet us personally. Our Host opens this door with His own hand in the *Words of Institution*, and we walk through that door with holy awe mingled with joyful anticipation as we sing the *Agnus Dei*.

Surprisingly, the room seems very plain, almost barren. It contains only a table, and on the table there is only common bread and wine. Yet here our Lord comes to us through the bread and wine and gives us His body and blood and all the blessings which He procured for us by His suffering and death; namely, forgiveness of all sins, eternal life, and salvation.

Completely satisfied yet eager to return, at peace with God and strengthened by this holy communion to live as followers of Jesus, we leave the inner room by way of the *Nunc Dimittis* and the *Thanksgiving* and then receive the parting blessing of our Host in His own words, the *Benediction*.

Form indeed does follow function, not only in the architecture of stone and steel but also in the architecture of the Liturgy. Truly, "it is good to be here!" (Matt. 17:4)

The Liturgy—Fusion of the Arts

As we have seen, the Liturgy of the church is really a great work of art in its own right, a beautiful and meaningful structure of corporate worship that takes into itself the individual arts of poetry and prose, of drama, of music, of visual arts, and of architecture and fuses them into a profound human experience that can be appreciated aestheti-

cally as well as in other ways. However, it must be more than an aesthetic experience for the worshiper if it is to bear God's intended fruit, for art is not the same thing as worship and liturgy is not the same thing as life. Art and liturgy are the means of communication, and we would wonder about the sanity of a person who gets so enraptured over the aesthetic qualities of a telephone that he ignores the voice of the loved one speaking at the other end of the line. The arts in the service of God's church can be effective aids to worship, and the liturgy likewise can be a uniquely effective instrument for sharing the life of God.

There is another aspect of art which makes it a useful handmaiden of the Gospel. Art has the character of celebration. The word "celebration" usually makes us think of holidays and festivals and special occasions: Christmas and Easter, Thanksgiving Day and the Fourth of July, birthdays and anniversaries. Each of these occasions is based on some great event that took place in past life or history, an event that has continuing significance. Not only Christmas and Easter, but also the Fifteenth Sunday after Trinity is a celebration in the church, especially when this commemoration is marked by the "celebration" of the Lord's Supper (whose chief officiant is properly called in church language the *Celebrant*). Each celebration has its special forms in the Liturgy, culminating in the sharing of Christ's body and blood under the celebration forms of bread and wine. The Liturgy is celebration!

Yet how obvious it is in almost any church on almost any Sunday morning that many worshipers have little or no sense of celebrating anything. The true life of the church is hidden life, but it need not be hidden to that degree. How shall we express this sense of celebration and so help the church's people participate in the joy of celebration?

This is the purpose and function of liturgical art—art that intensifies our speech, that unlocks our voices, that moves our wills off dead center, that makes our intellect dance and stirs our emotions. There is probably no agency

that can break through the crusty outer shell of people in this blasé and materialistic age as can the arts when skillfully and intelligently used. There is something about the very nature of art that is celebratory in character. Note, for example, the general feeling that a celebration needs a song. From another point of view it can be demonstrated that the arts miserably failed the church precisely in those periods of history when they ceased being celebratory. Art in the life of the church also is celebration!

Worship and the Arts

The church's worship and the church's arts go hand in hand. They need each other in order to be full-bodied and healthy. The church cannot worship without the arts because the church, as a fellowship of human beings, cannot worship corporately without some sort of physical environment, without words or movement. As soon as we involve ourselves with the language of words or music, of line or color or space or movement, we are involved with artistic considerations. The choice is not between art or no art, for even the conscious avoidance of the beautiful or meaningful has its aesthetic significance. The only artistic choice open to us in worship is the choice of type of artistic materials we shall use.

Will it be art which serves the purposes of the church's worship, or art which serves itself and thus acts as a barrier to communication with God? Will it be art which by its shoddy craftsmanship or shallow sentimentality serves to deny the validity of the Creator's work, or art which by its integrity and honesty can reveal God's work to His people? Will it be art which focuses on man and his feelings and his aspirations, or art which focuses on God and His mighty acts of salvation for man—man's only secure basis for true aspirations?

These are serious and inescapable questions for the church in every generation. To ignore them is already an answer, and a dangerous and illusory answer at that.

The Church's Impact on Its Culture

With the development of revitalized artistic activity as the language of worship, the church finds that it has a forceful medium for addressing itself to the culture in which it desires to play a role. Aside from its function within the community of believers, a great deal of significantly new artistic outpouring seems to be speaking to the people of the world outside the church, and speaking loudly. When we remember that these are the very people who have dismissed most Christian art from the preceding century as fit for the junk heap, we realize that in its contemporary arts the church possesses a potent new weapon of communication to the people of its day.

Having said this, we must guard against committing a fatal error. The church must never use as a means for communicating the Gospel something in which it does not itself believe—something which is not a part of its own life. Such hypocrisy would be immediately unmasked in a world which already suspects the church of hypocrisy. The only way in which the new artistic vitality within the church can be useful as a means of propagating the Gospel outside the church is to have the church take the best of this production into itself, to consume and digest it in its corporate life, and to grow from the nourishment of divine proclamation and involvement.

This approach leaves no room for mere “arty” activity, or for that attitude which seeks only aesthetic satisfaction in the church’s art. Rather the church must find itself increasingly overcome with the wonder of God’s grace and goodness, with the nearness of His presence even at that time when He seems most distant, and with the joy of His salvation given to us in Christ Jesus. And being overcome, the church will be constantly searching for better and more meaningful ways in which to praise its glorious God and celebrate its fellowship with Him.

There are many ways of celebrating, but corporate worship and a worshipful use of the arts are right in the center

of all of them. The experience of sharing the life of God and of celebrating His mighty acts of salvation can and ought to carry over into all the other functions of the church. The church school can make much use of the sense of corporate unity and celebration engendered in the public worship. Church school teachers can use the arts of the church to help carry this sense of celebration into the educational task.

The same sense of celebration can inspire church members to get on with their job of evangelism, in their neighborhoods and throughout the world. The church which knows how to celebrate its communion with its Lord will know how to communicate this life to its world. She will also find herself doing just that until the time when she will be caught up in eternal celebration in the Father's "house of many mansions."

For Further Reading

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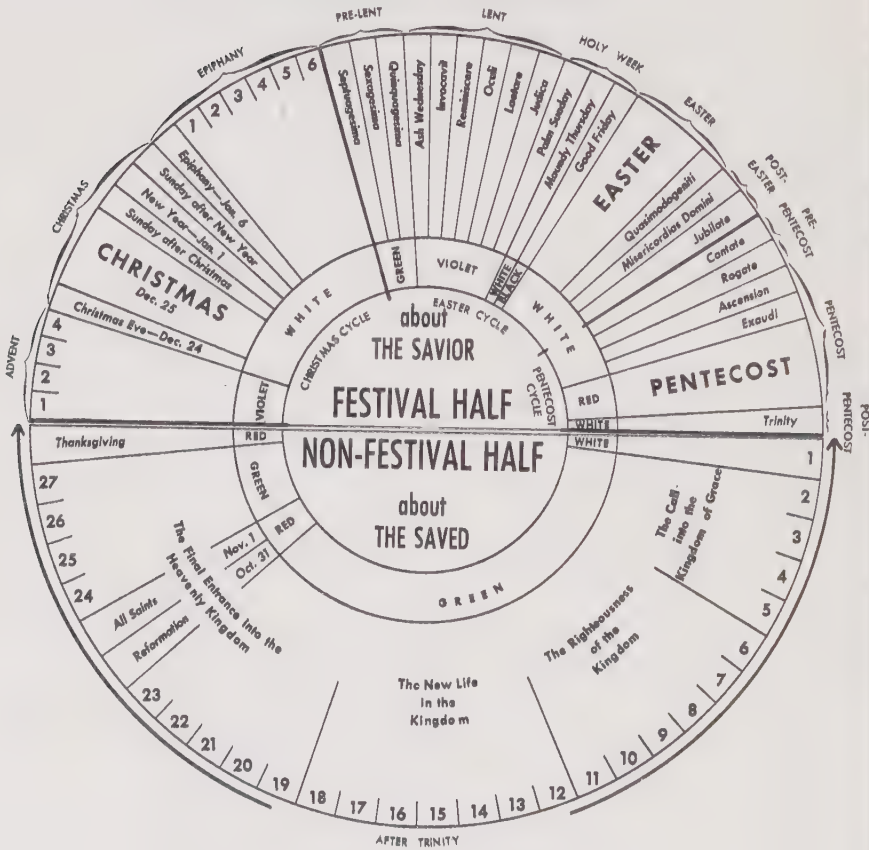
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QUESTIONS FOR REVIEW

1. How do Christians share the life of God with one another in the active living sense?
2. State in your own words the meaning of the saying, "Form must follow function."
3. How does the saying "form must follow function" apply to the form or order of public worship?
4. Why is the church year called "spiral" with respect to the life of the Christian who faithfully lives the liturgy?
5. What elements of the worship service (following the church year) belong to the "Ordinary"? What are the variable parts called the "Propers"?

6. Indicate the arts that are in evidence in the development of the liturgy as we have it today.
7. To what extent does the dictionary definition of the term "celebrate" apply to the liturgy of the church?
8. What should help church members and leaders reach a decision on the art to be chosen for use in their church?
9. To what extent can the church use art forms for appeal to the unchurched?

THE CHURCH YEAR



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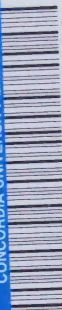
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